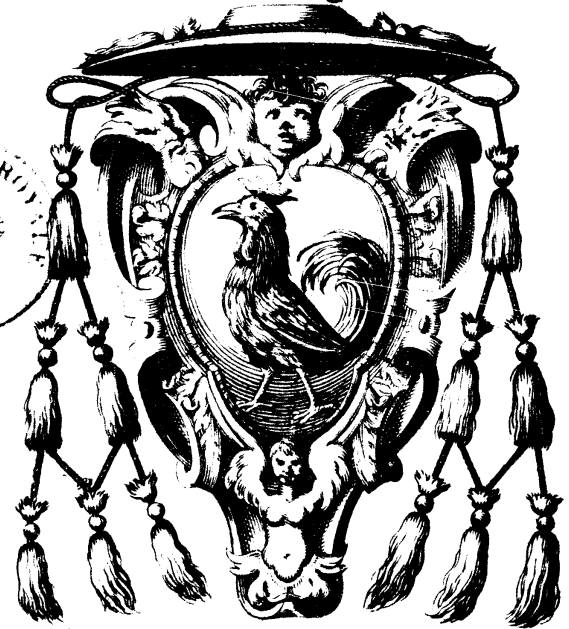
IL SECONDO LIBRO
DI TOCCATE · CANZONE
VERSI D · HINNI MAGNIFICAT
GAGLIARDE · CORRENTI
ET ALTRE PARTITE
D · INTAVOLATVRA
DI CIMBALO ET ORGANO

DI GIROLAMO FRESCOBALDI
ORGANISTA
IN S · PIETRO DI ROMA

Con priuilegio.



In Roma con licenza de Superiori 1637 Da Nicolò Borbone.

Al Lettore

Hauendo io conosciuto quanto accetta sia la maniera di sonare con affetti cantabili, e con diuersità di passi, mi è parso di mandare alle stampe alcuni miei debili fatti, e presentarli in istampa con gli infrascritti auuertimenti; peciò quando ch'io preferisco il merito altrui, et conosco il valor di ciascheduno, e gradisco l'affetto con cui l'esempio dalle mie fatiche, e cortese Lettore

1 Primieramente non deue questo mio fatto esser tenuto soggetto à battuta come necessaria, e principale padrona, la quale quantunque difficilmente si accordano per molte della battuta portano la cosa Languida, onde è necessario lasciando in ogni secondo i loro affetti, o senso delle parole

2 Nelle toccate ho hauuta considerazione non solo che siano capriccio di passi diuersi, et di affetti, ma che anche si possa ciascuno di essi passi sonare separato l'uno dall'altro, onde il sonatore sciolto dall'obligo di finir la sua parte, terminarla ouuero più lo sarà gusto

3 Li cominciamenti delle toccate siano fatti adagio, et arpeggiando, e così nelle lor mutationi, ouuero diuersità, e nel mezzo del opera si battuerano insieme, per non lasciar vuoto l'Instromento, il qual battuer incapricciarassi à ciascheduno di chi suona

4 Nell'vltima nota così de trilli, come di passaggi di salto, ò di grado, si dee fermare ancorche detta nota sia corona, ò biscroma, ò di simile alla seguente, peroche tal posamento scuoprirà il confondere l'un passaggio con l'altro.

5 Le cadenze benche sieno scritte velocemente conuiene sostenerle assai, e nello accostarsi il concludere di passaggi ò cadenze si anderà sostenendo il tempo più adagio

6 Il separare e concludere de passi sarà quando troueransi la consonanza insieme d'amendue le mani scritta di minime
Quando si troueranno un trillo della man destra ò sinistra, e che nello stesso tempo passeggiera l'altra mano non si deue camminare à nota per nota, ma solo cercare che il trillo sia veloce, et il passaggio sia portato men velocemente et assettuoso: altrimente faccia confusione

7 Trouandosi alcun passo di croma, e di semicroma insieme a tutte due le mani, portar si dee non troppo veloce: e quella che sarà le semicrome douerà farle alquanto puntate, cioè non la prima, ma la seconda sia col punto, e così tutte l'una sarà, e l'altra si.

8 Auanti che si facciano li passi doppi con amendue le mani di semicrome douerassi fermar alla nota precedente, ancorche sia nera, poi risolutamente si farà il passaggio, per tanto più fare apparire l'agilità della mano

9 Nelle Partite quando si troueranno passaggi, et affetti sarà bene di pigliare il tempo largo: il che accennasi anche nelle toccate. L'altre non passeggiate si potranno sonare alquanto allegre di battuta, rimettendosi al buon gusto, e fino giuditio del sonatore il guidar il tempo, nel qual consiste lo spirito, e la perfettione di questa maniera, e stile di sonare

Li Passachagli si potranno separatamente sonare, conforme à chi più piacerà, con aggiustare il tempo dell'una e altra parte sopra delle Ciaccone.

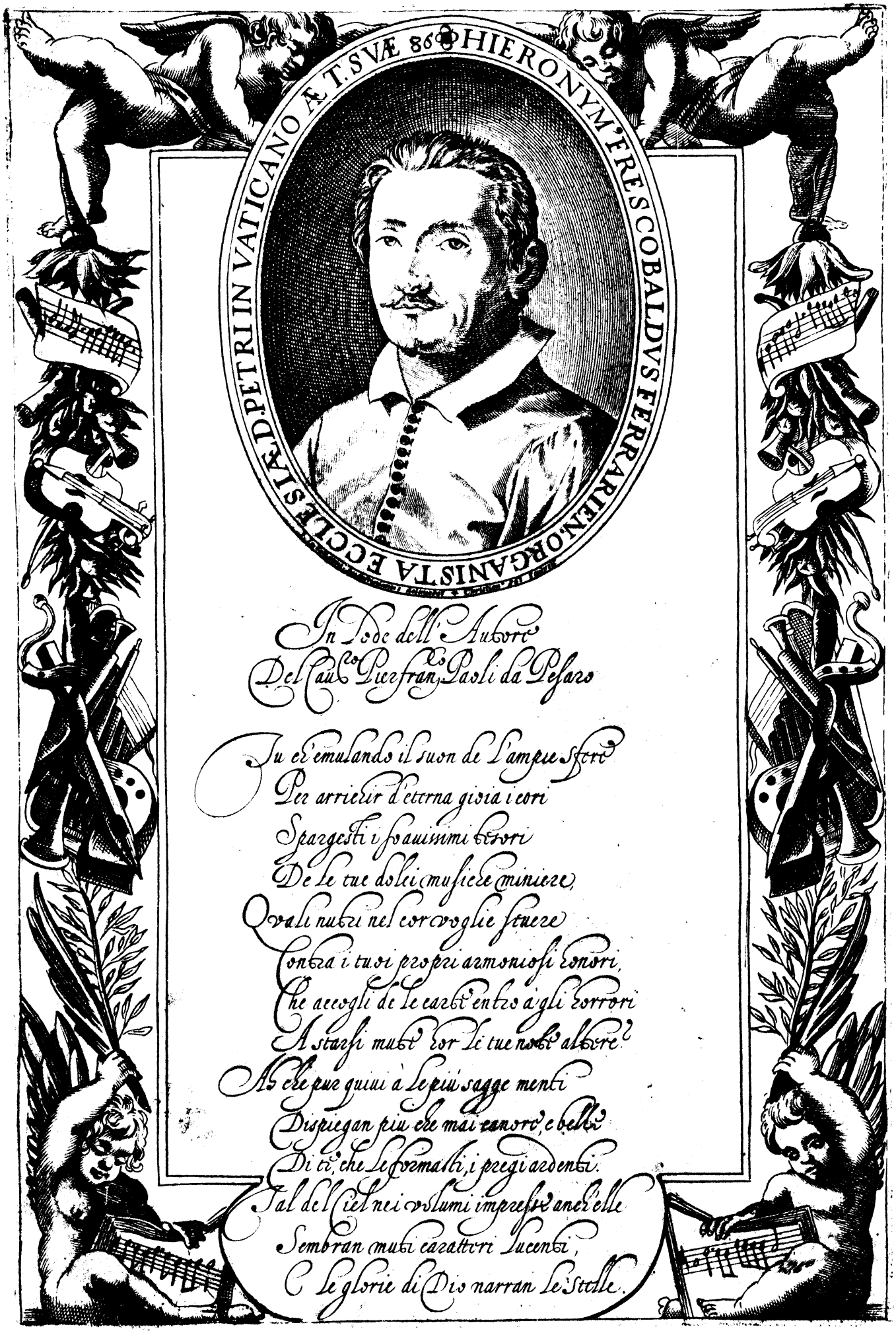
Christophorus Blanus Scripsit 1616

All'Ill.mo e R.mo Sig.re e Pron.e mio Oss.mo
Mons.re Luigi Gallo Vesc.o d'Ancona
Nuntio di Sauoia

Non hauendo io più saputo negar à tanti, che gran pezza mi pregano à publicar le presenti mie moderne fatiche; non hò uoluto lasciarle uscir in luce sotto altra protettione, che di V. S. Ill.ma così per l'antica seruitù, che hò seco, fin dal tempo dell'Ill.mo Sig.re Cardinale suo Zio: come anche per esser ella, oltre à molt'altre sue uirtù, si riccamente ornata di questa del sonar Grauecembalo; che con istraordinario gusto, e marauiglia uiene intesa da chiunque è fatto degno di poterla ascoltare, particolarmente da quei della professione, che non si satiano di lodarla, e di ammirare la sua tanta gratia, ageuolezza, uarieta di misura, e leggiadria, conditioni necessarie à questa nuoua maniera; che adunate insieme fanno gran cumulo di sourana eccellenza, e perfettione. E mi è molto caro di sodisfare con tal'occasione parte de gli oblighi della mia singolar osseruanza uerso la benignità di V. S. Ill.ma Alla quale però con riuerente affetto le dedico, supplicando, la restar seruita di gradirle con humanità corrispondente all'honore, che son certo farà loro (e con molto mio pregio) quando dalle graui sue occupationi permesso le sarà di sonarle, e spero con diletto particolare, per la nouità dell'artefitio, col quale sono ordite, e tessute. Se io mi facessi lecito, non tralasciarei qui di commendare l'honesto, e lodeuole piacere, che ella hà di questo nobilissimo trattenimento, tanto atto à sollevar gli animi al Cielo, et alla contemplatione della celeste armonia, massimamente così fauorito da tanti Principi Sacri de quali non solo ueneriamo il nome; ma gl'inuochiamo ancora per intercessori appresso la Maestà Diuina. Ma senza più à V. S. Ill.ma m'inchino, e prego ogni prosperità, e salute. Di Roma li 15. Gen.o 1627.

D. V. S. Ill.ma e R.ma

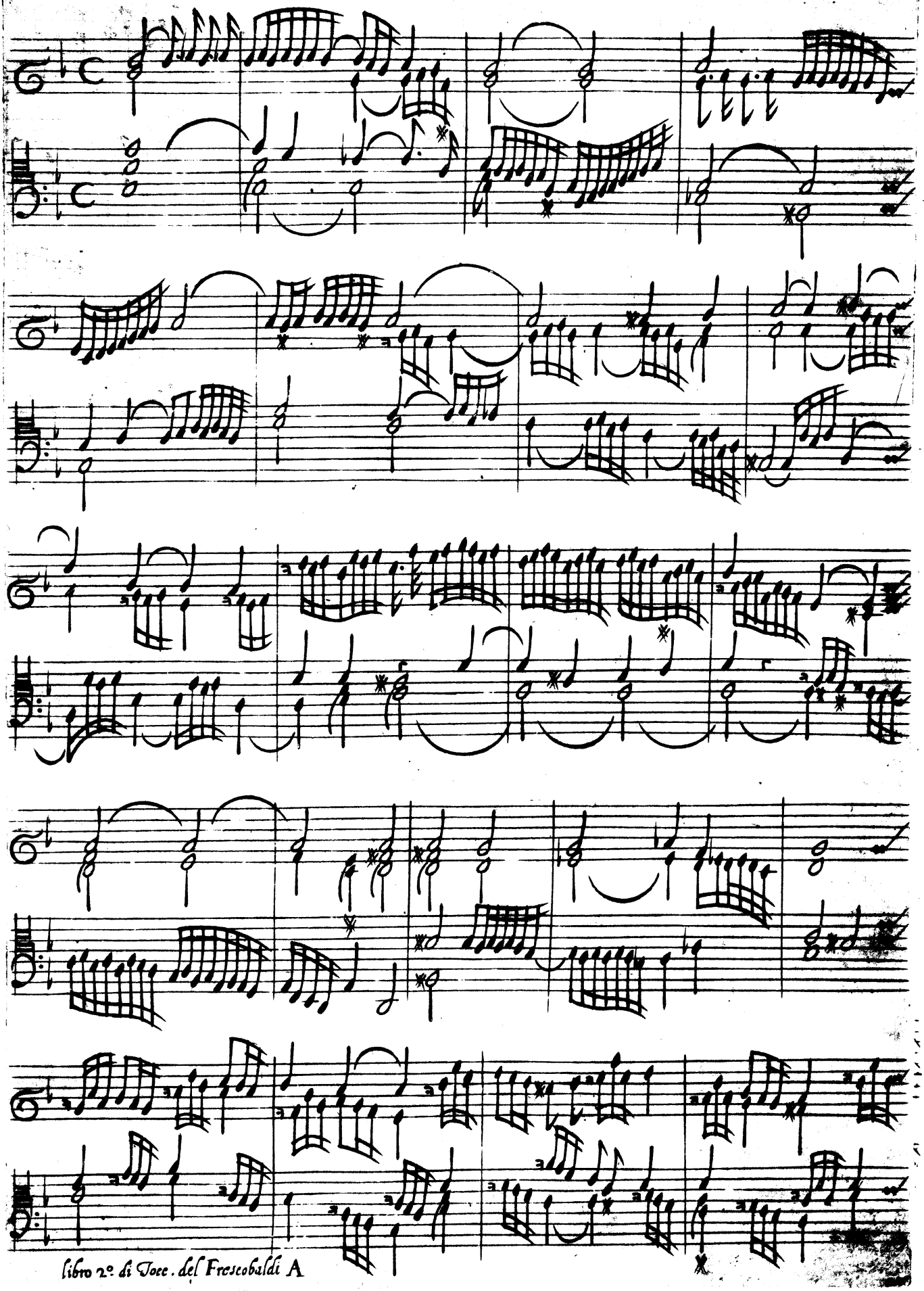
Deuotiss.mo Seruit.re
Girolamo Frescobaldi

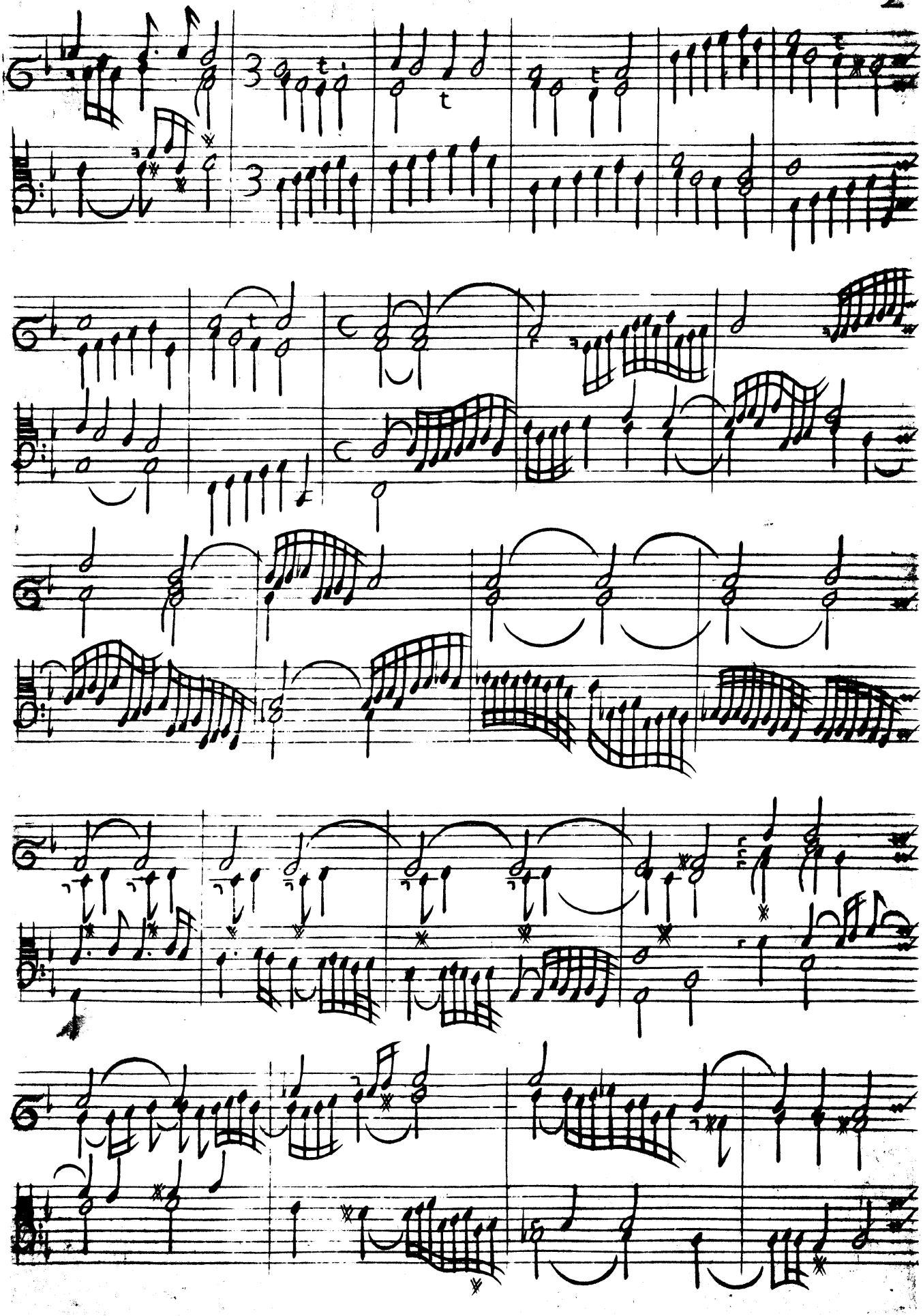


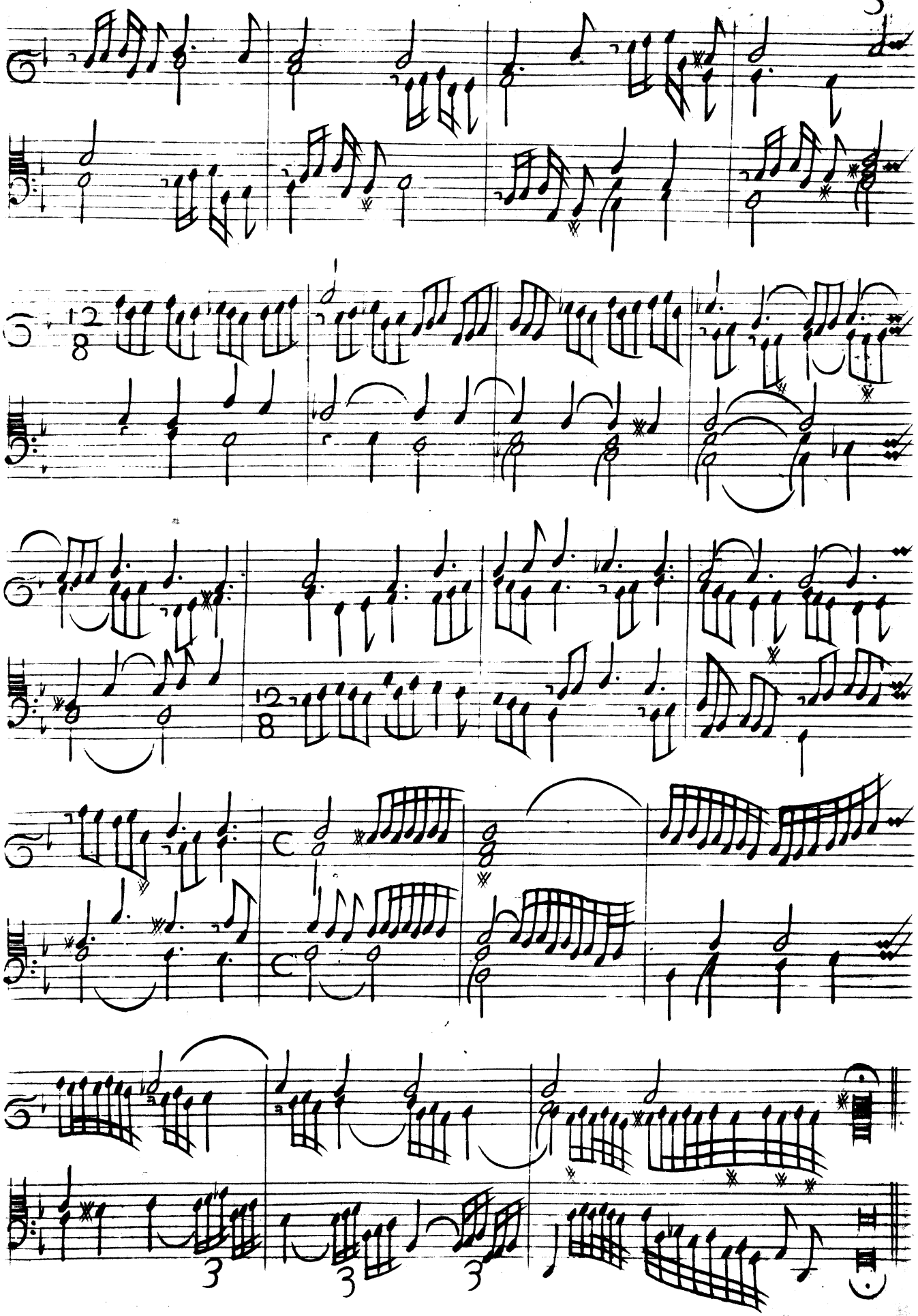
In Lode dell'Autore
Del Cau.co Pierfran.co Paoli da Pesaro

Tu ch'emulando il suon de l'ampie sfere
Per arricchir d'eterna gioia i cori
Spargesti i soauissimi tesori
De le tue dolci musiche maniere,
Quali nubi nel cor voglie fenere
Contra i tuoi proprij armoniosi sonori,
Che accogli de le carte entro a gli horrori
A starsi muti hor le tue note altere?
Ah che pure quiui a le più sagge menti
Dispiegan più che mai canore, e belle
Di ciò, che le formasti, i pregi ardenti.
Tal de l'Ciel nei volumi impressi ancr'elle
Sembran muti caratteri lucenti,
Le glorie di Dio narran le Stelle.

Toccata Prima



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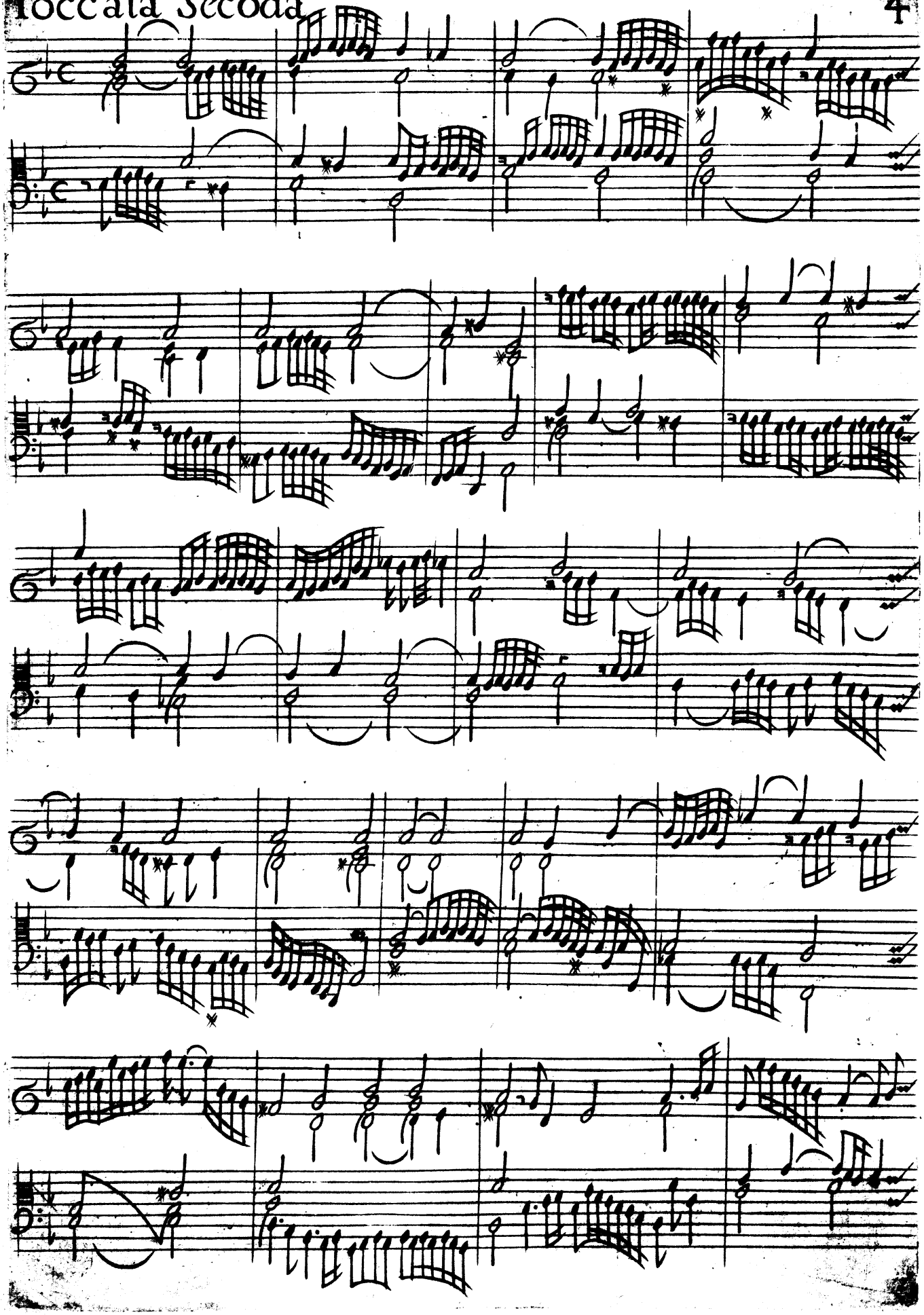
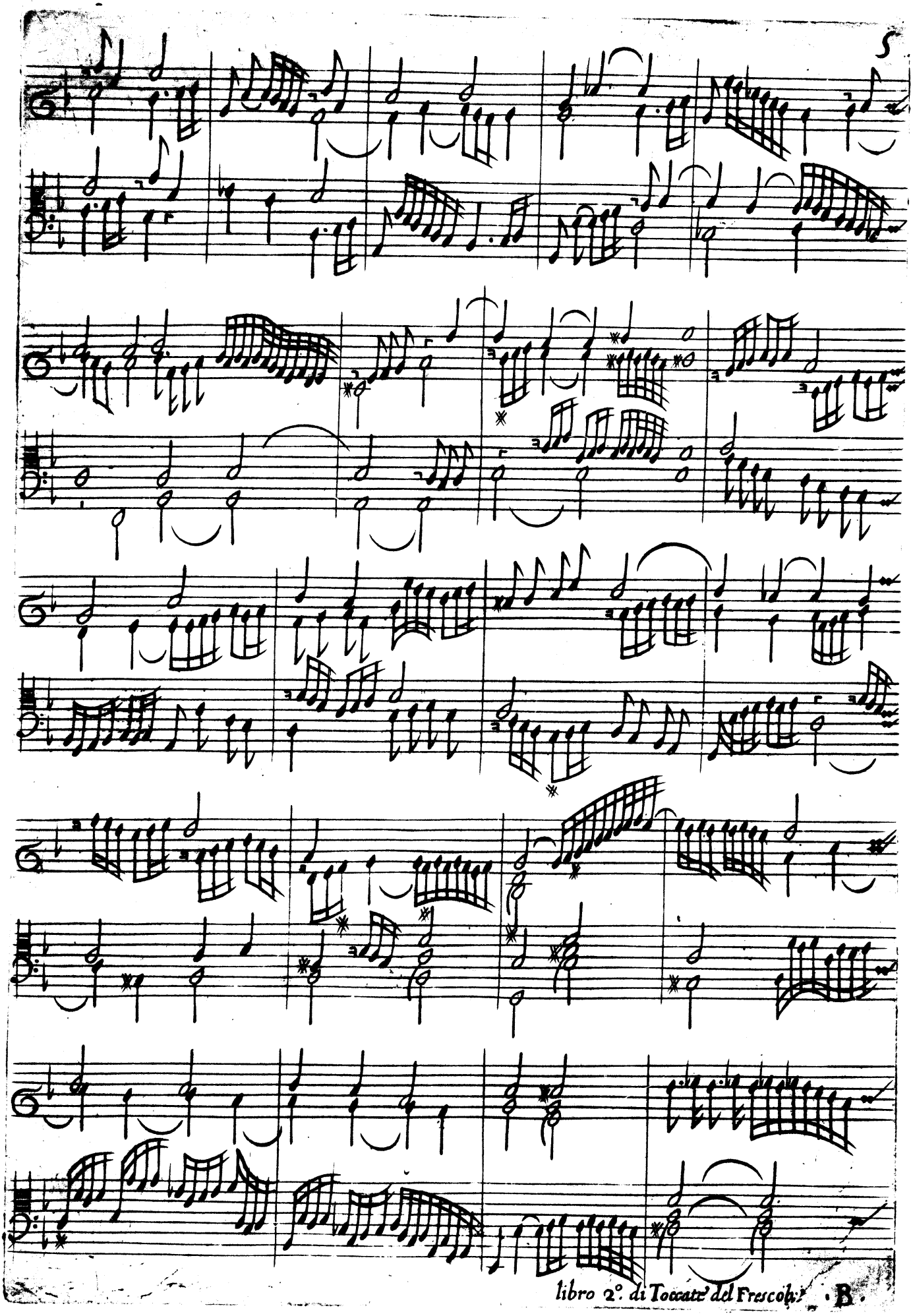
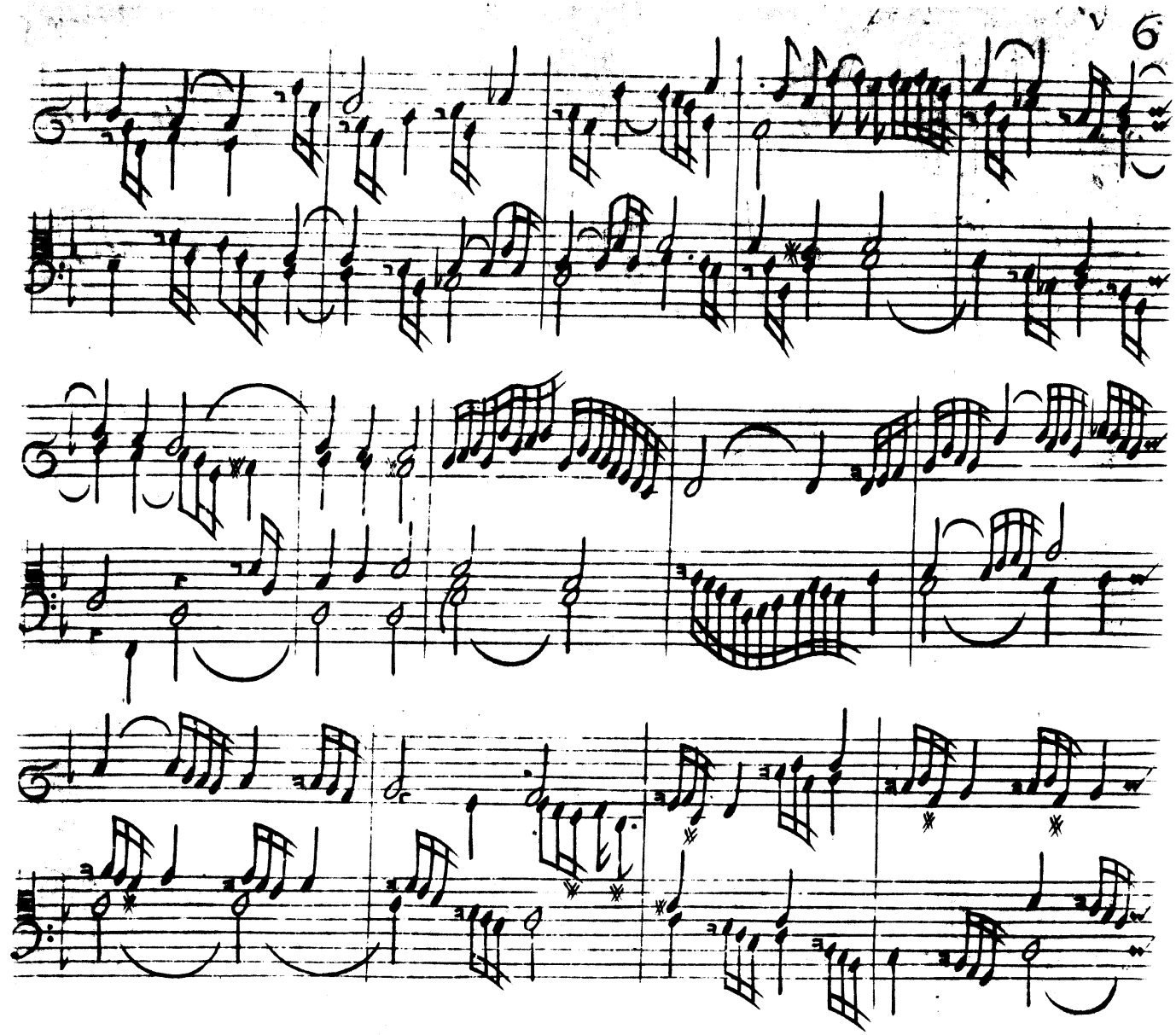
Toccata Secõda

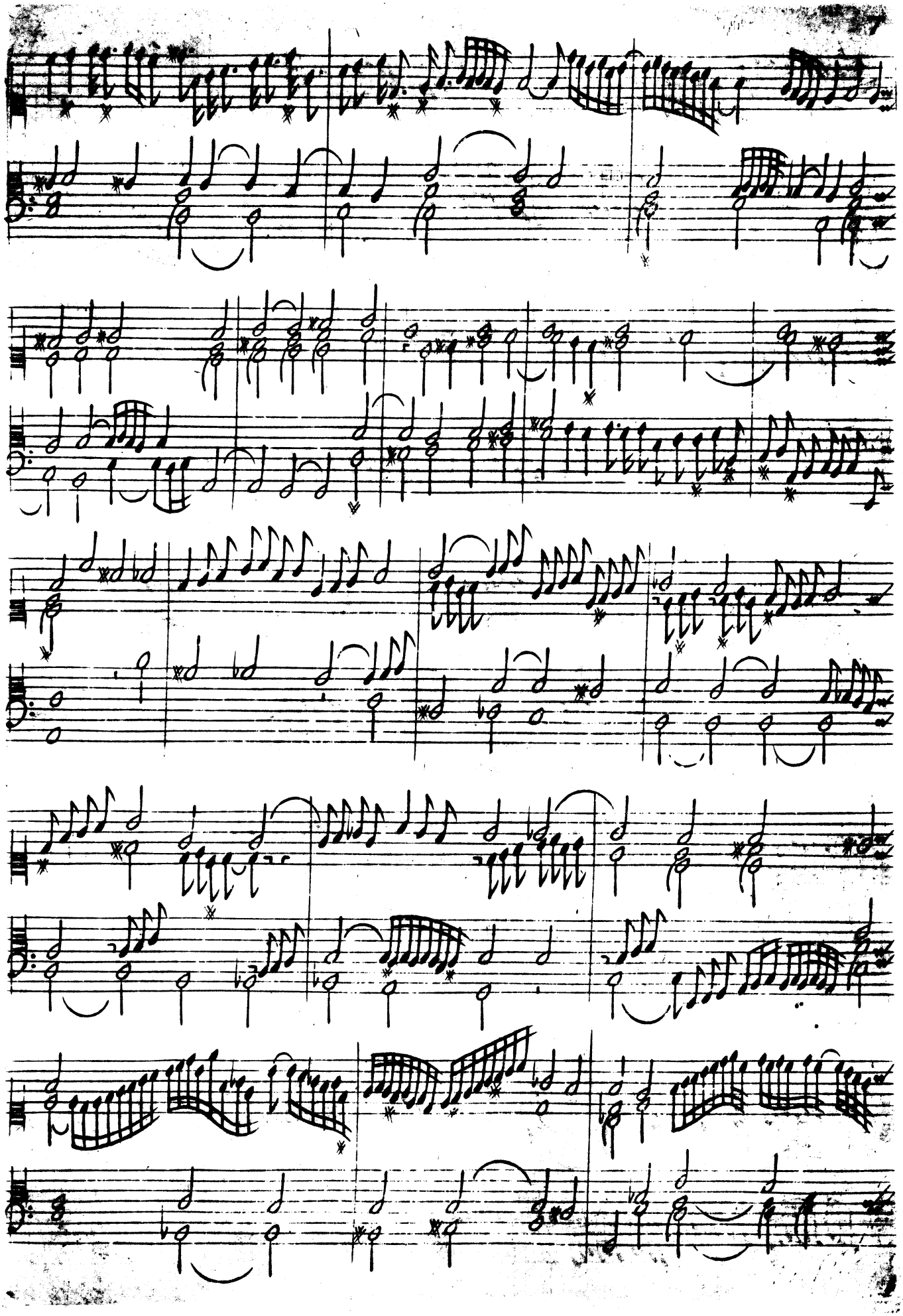


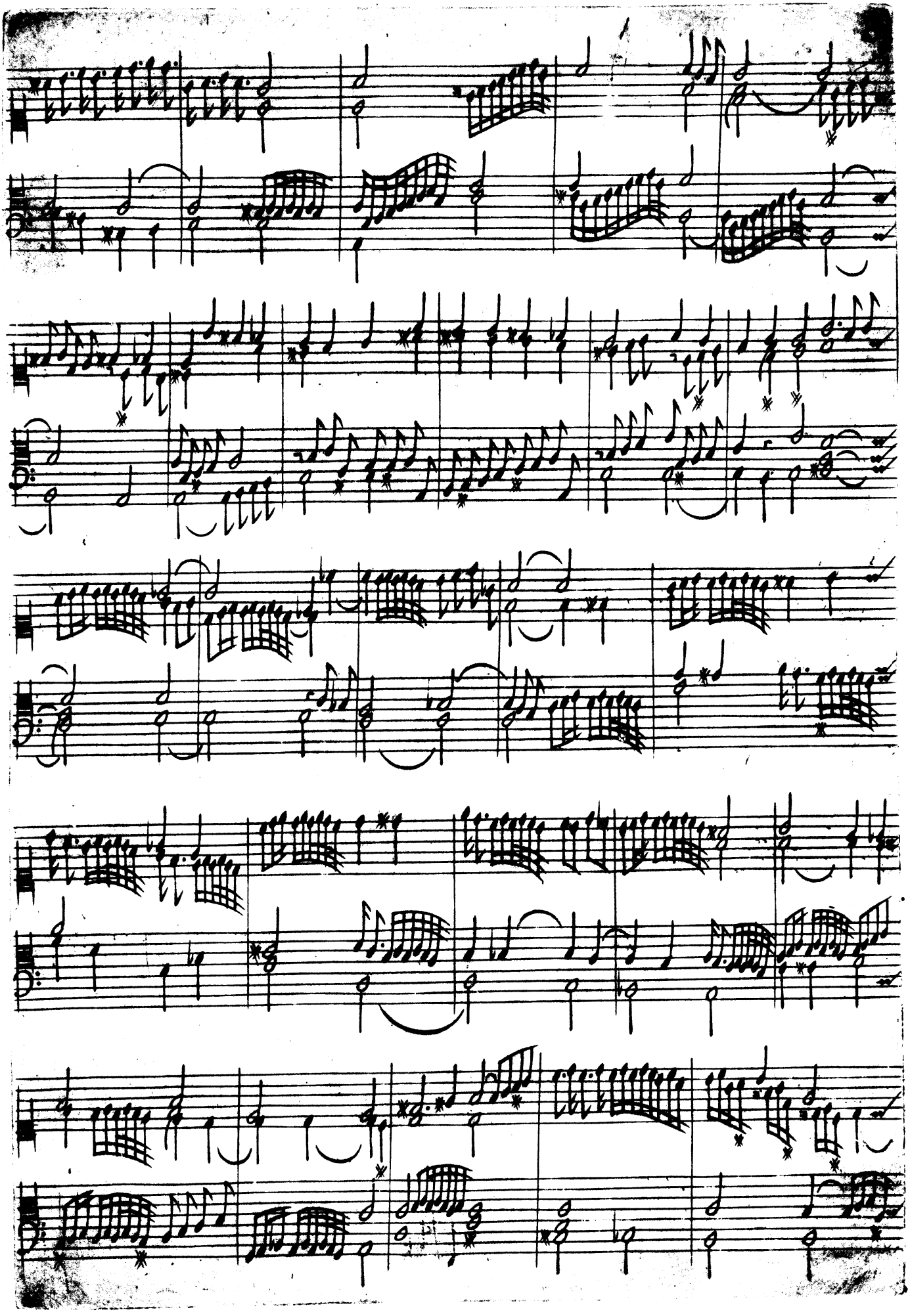


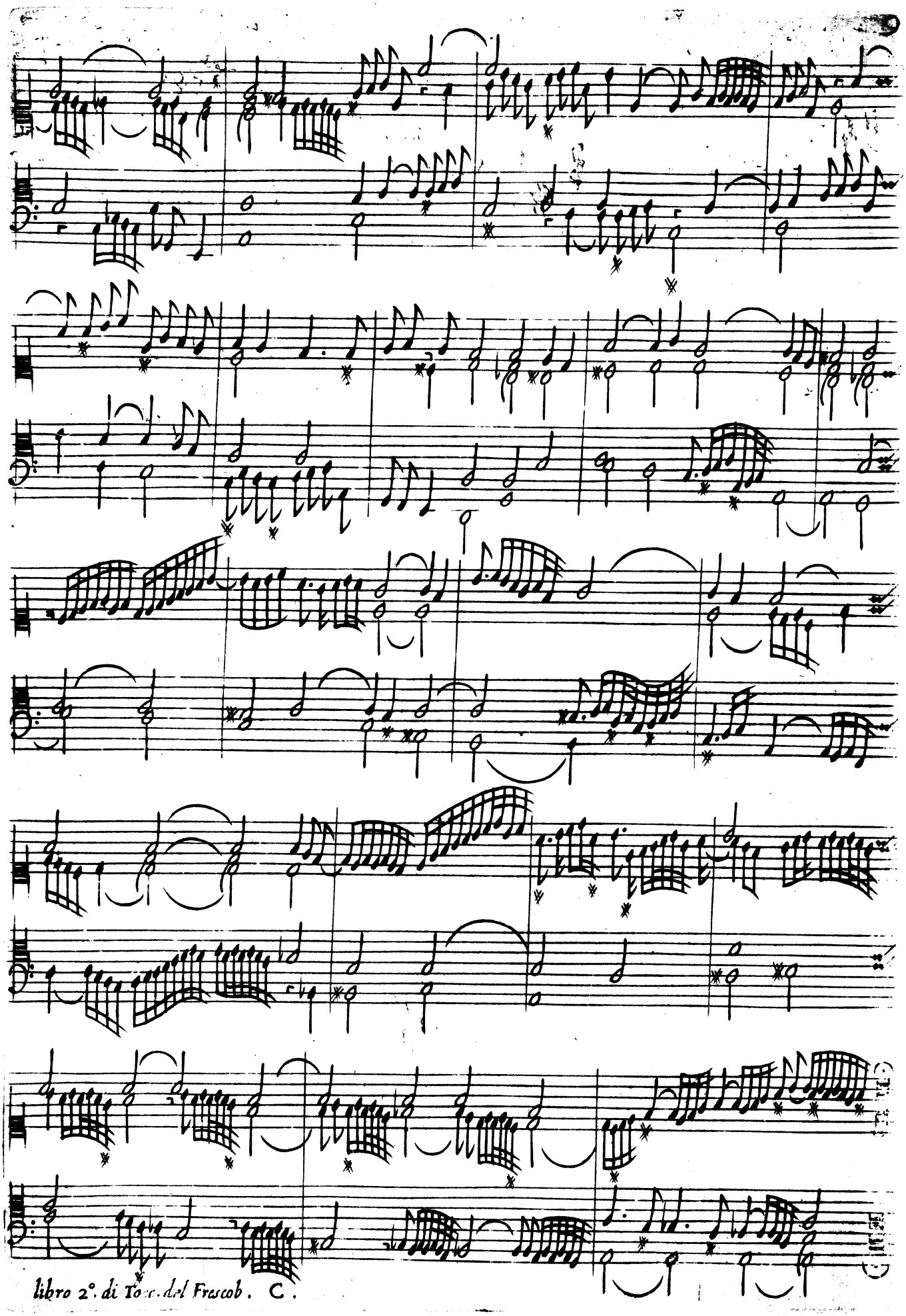


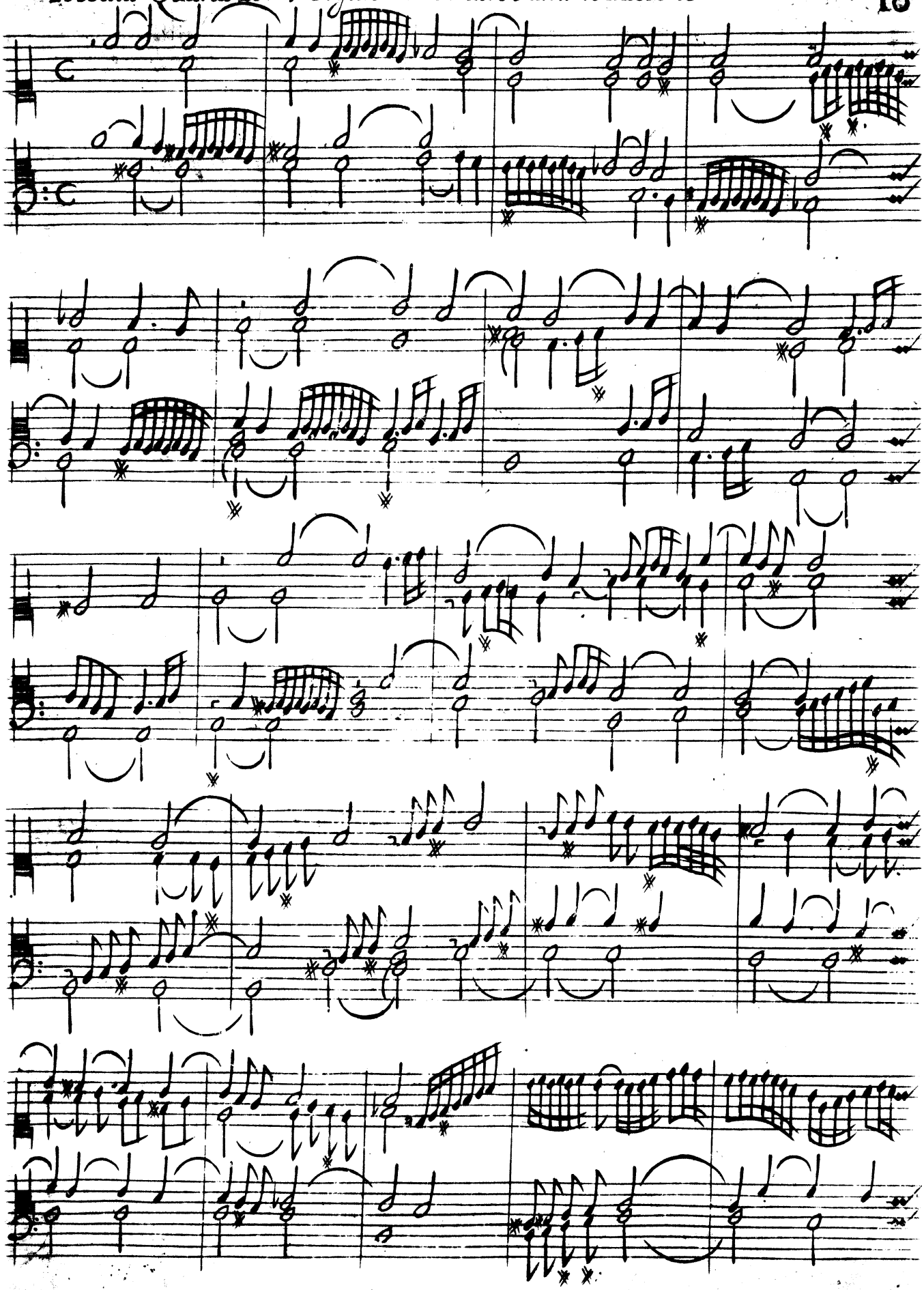
Toccata Terza

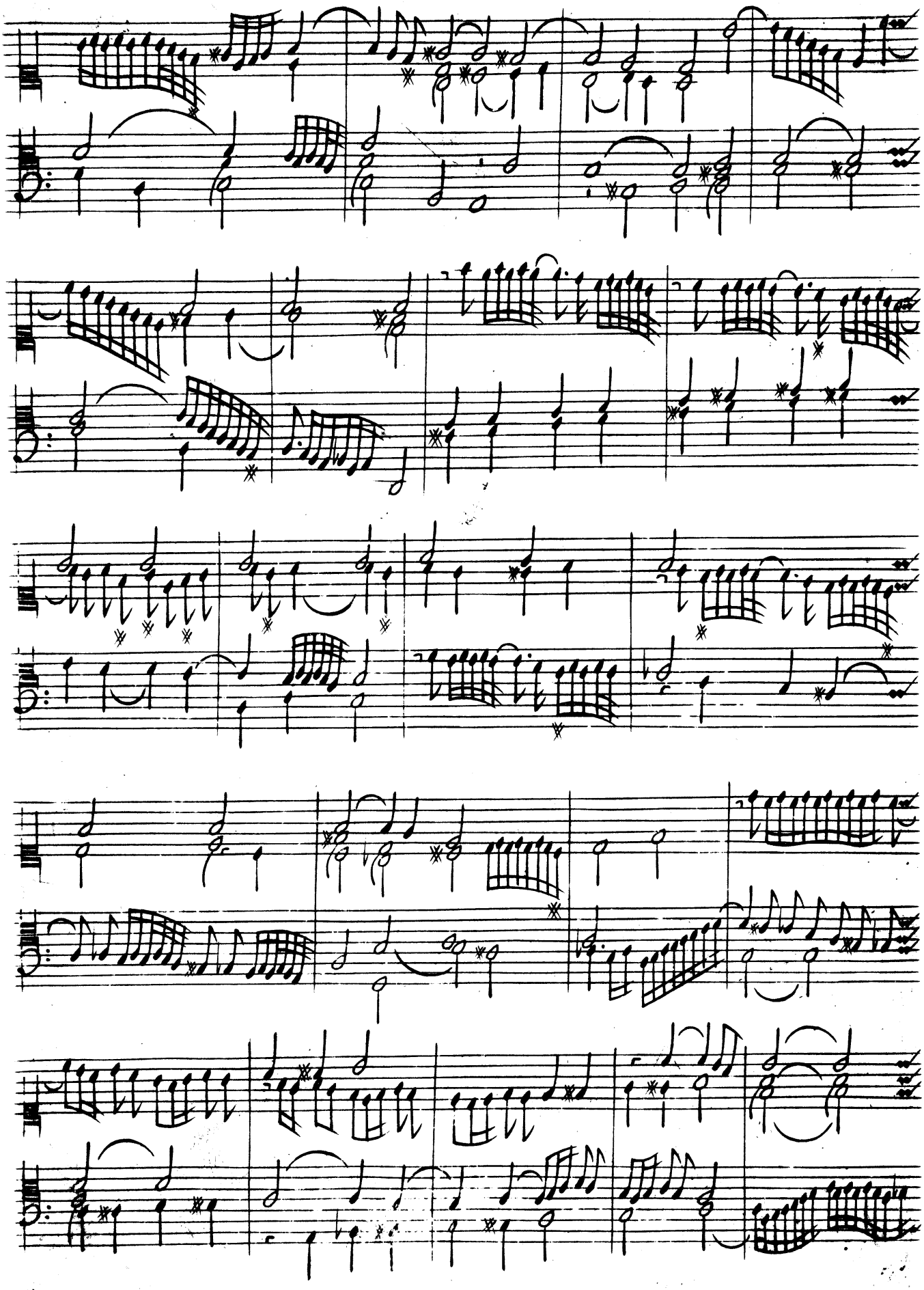
Per l'organo da sonarsi alla Levatione

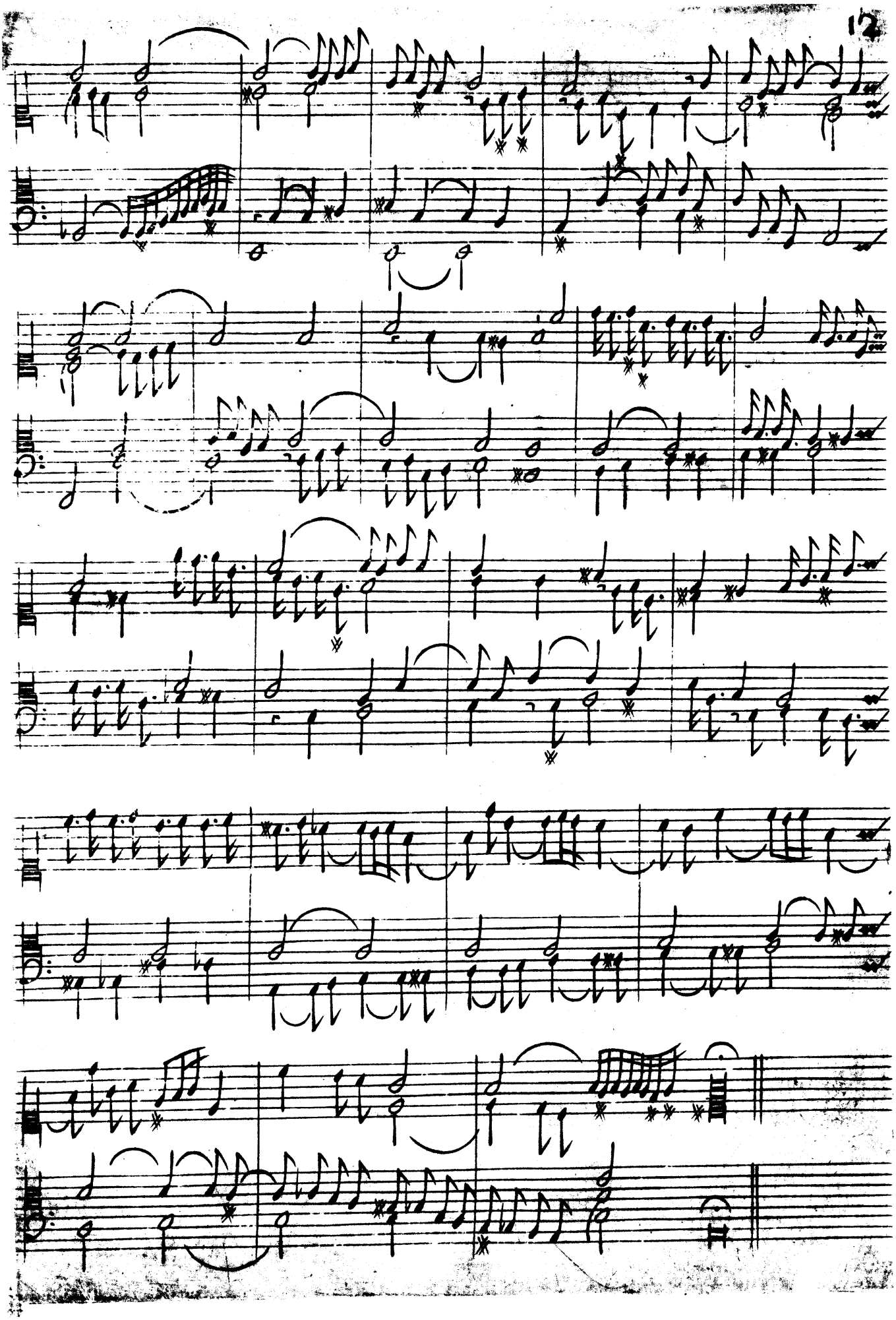


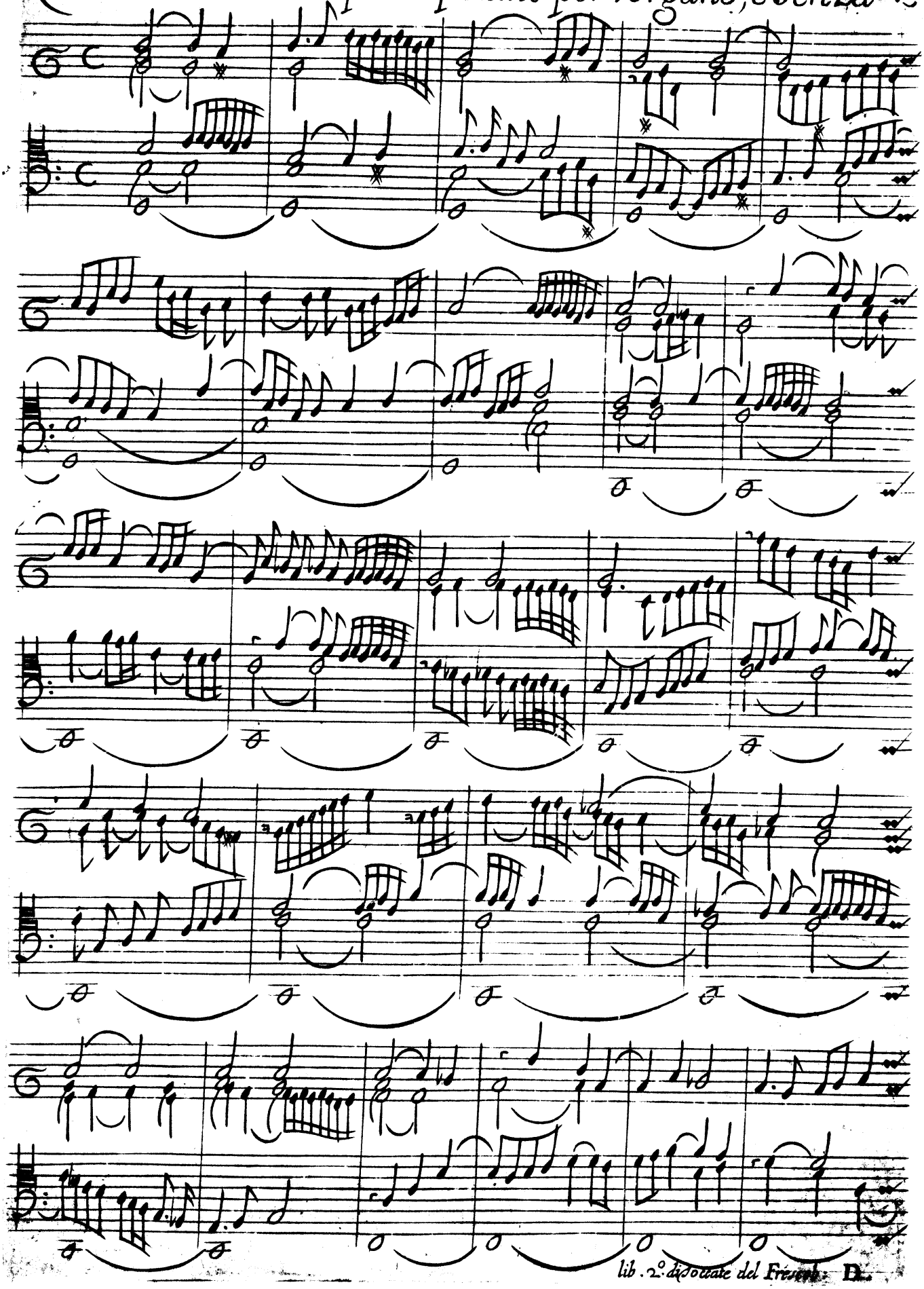


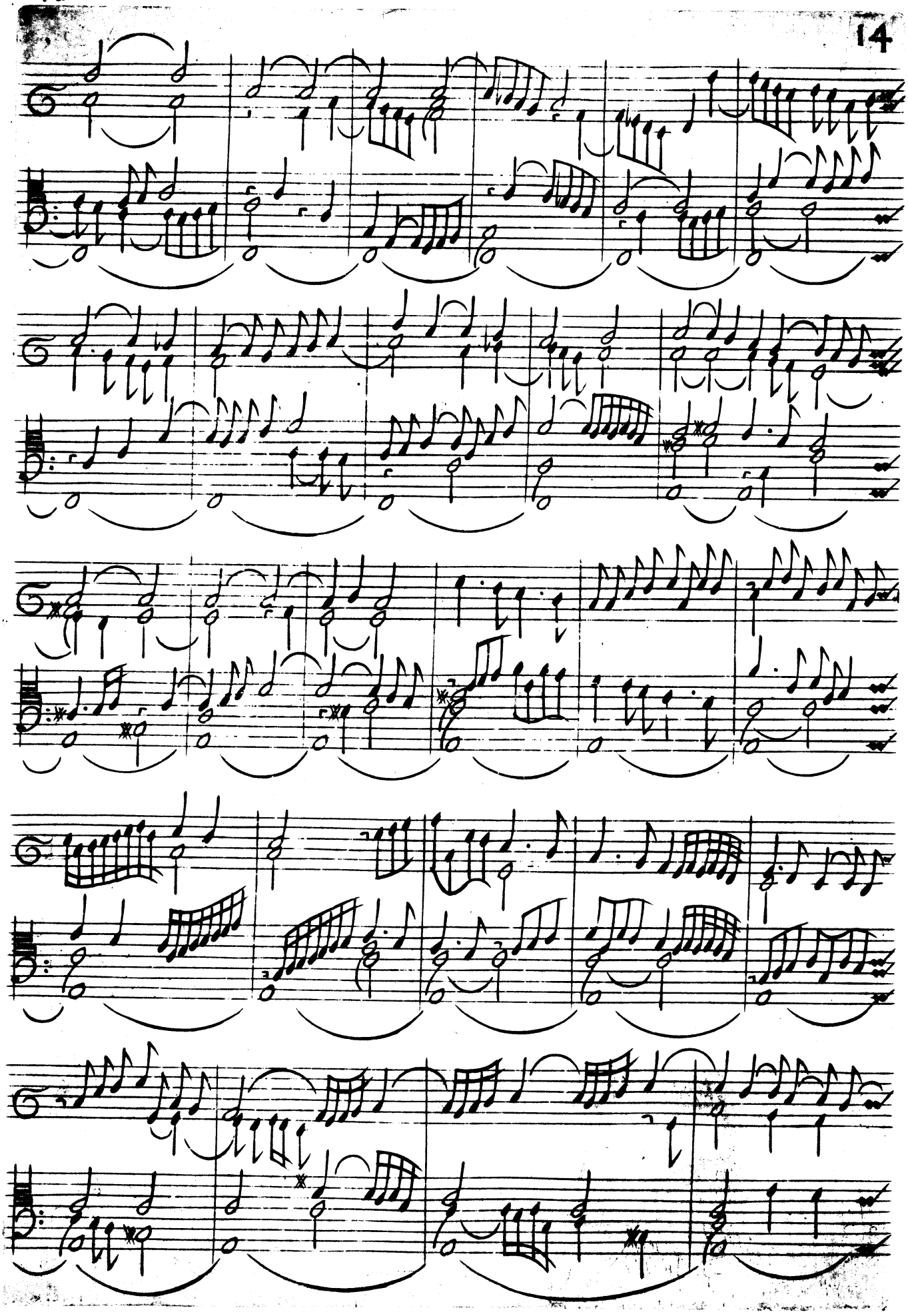


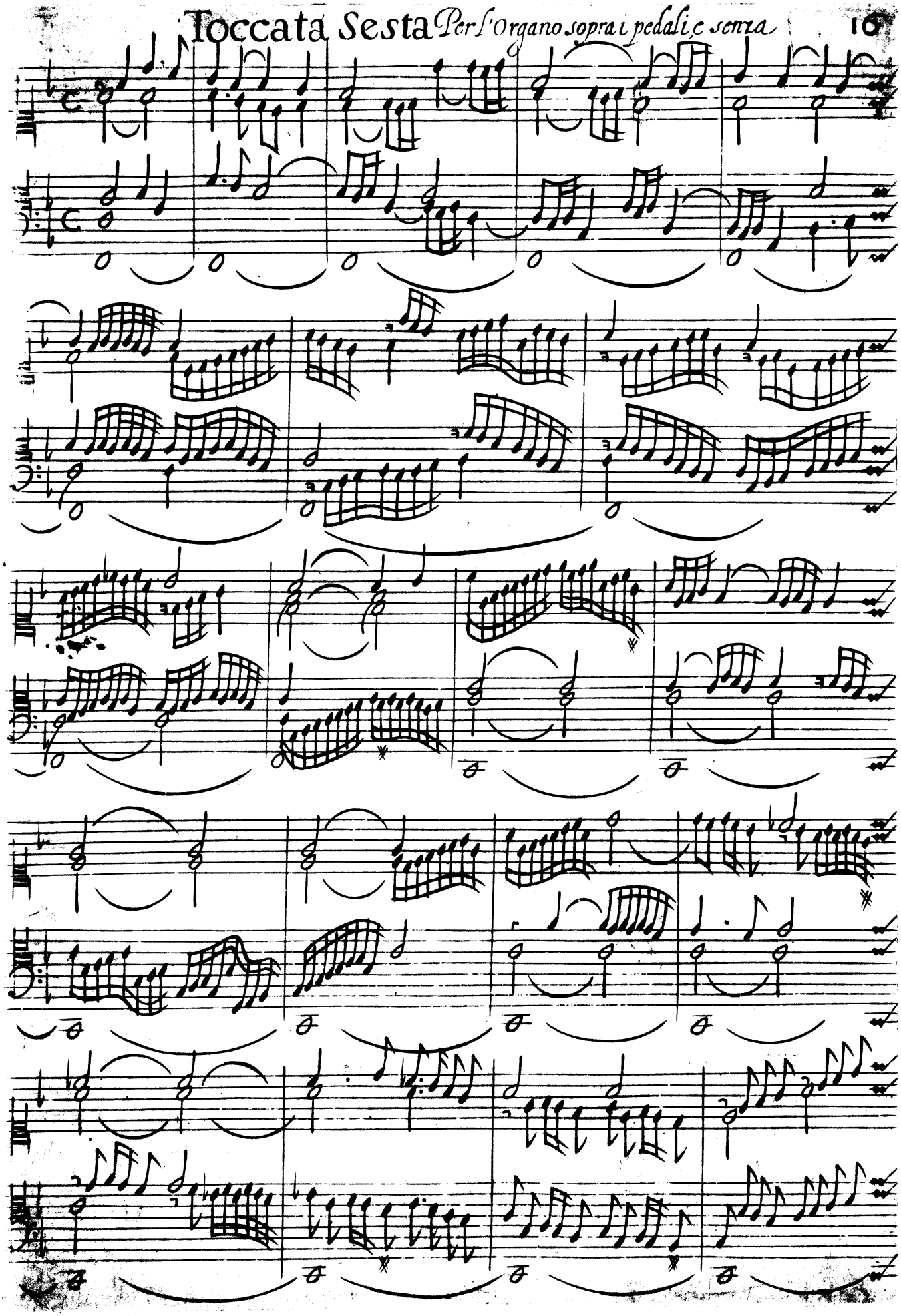


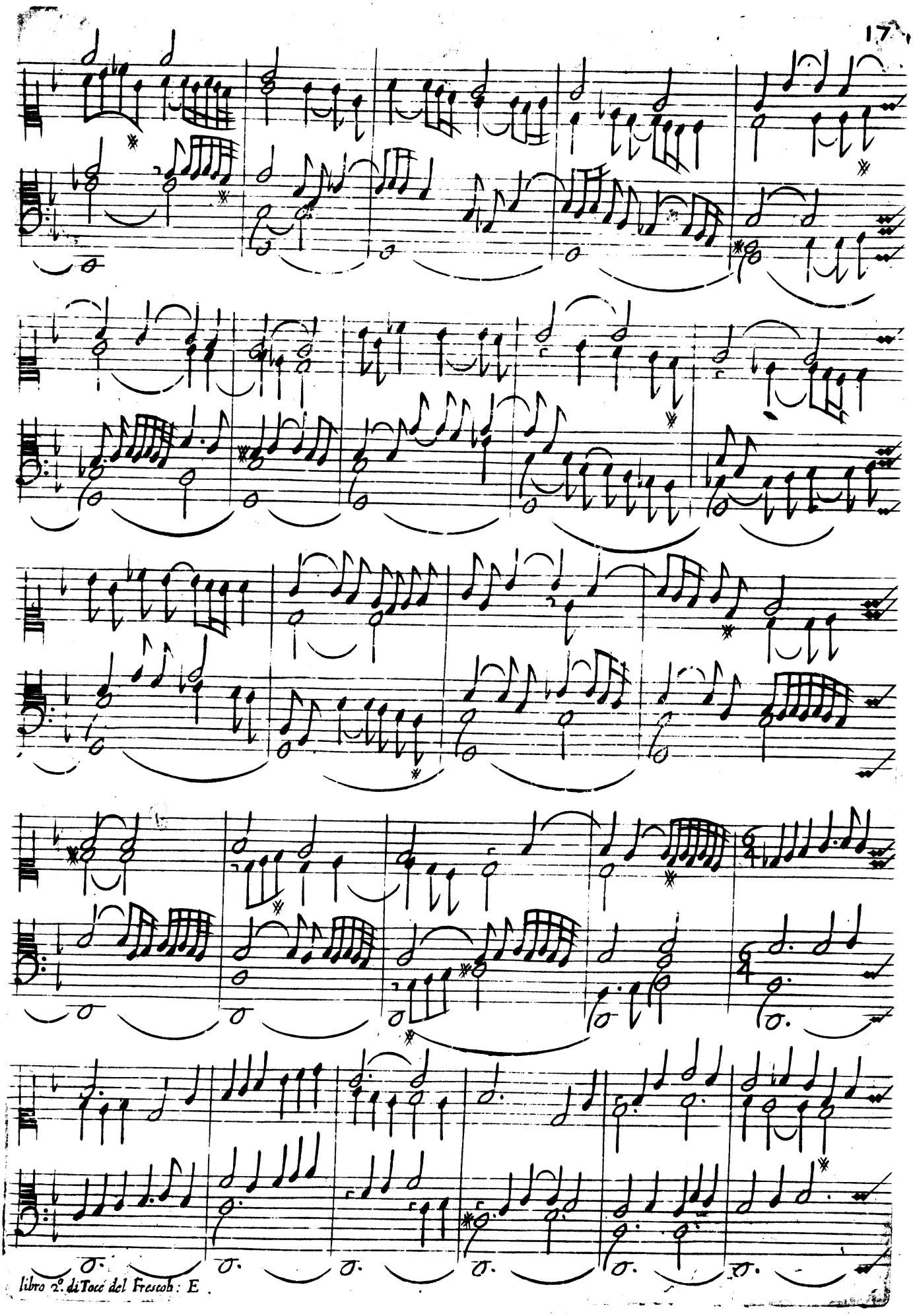


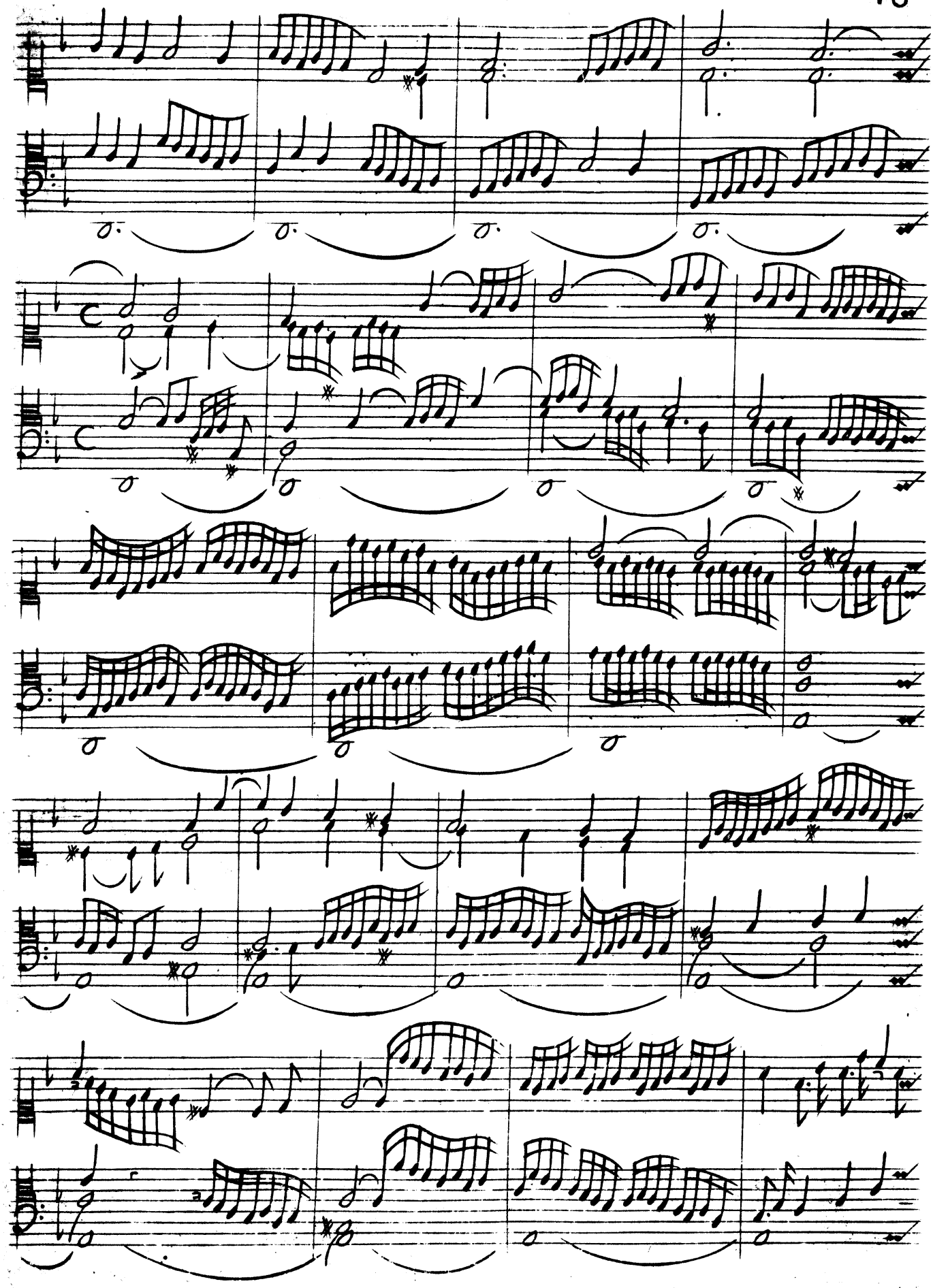


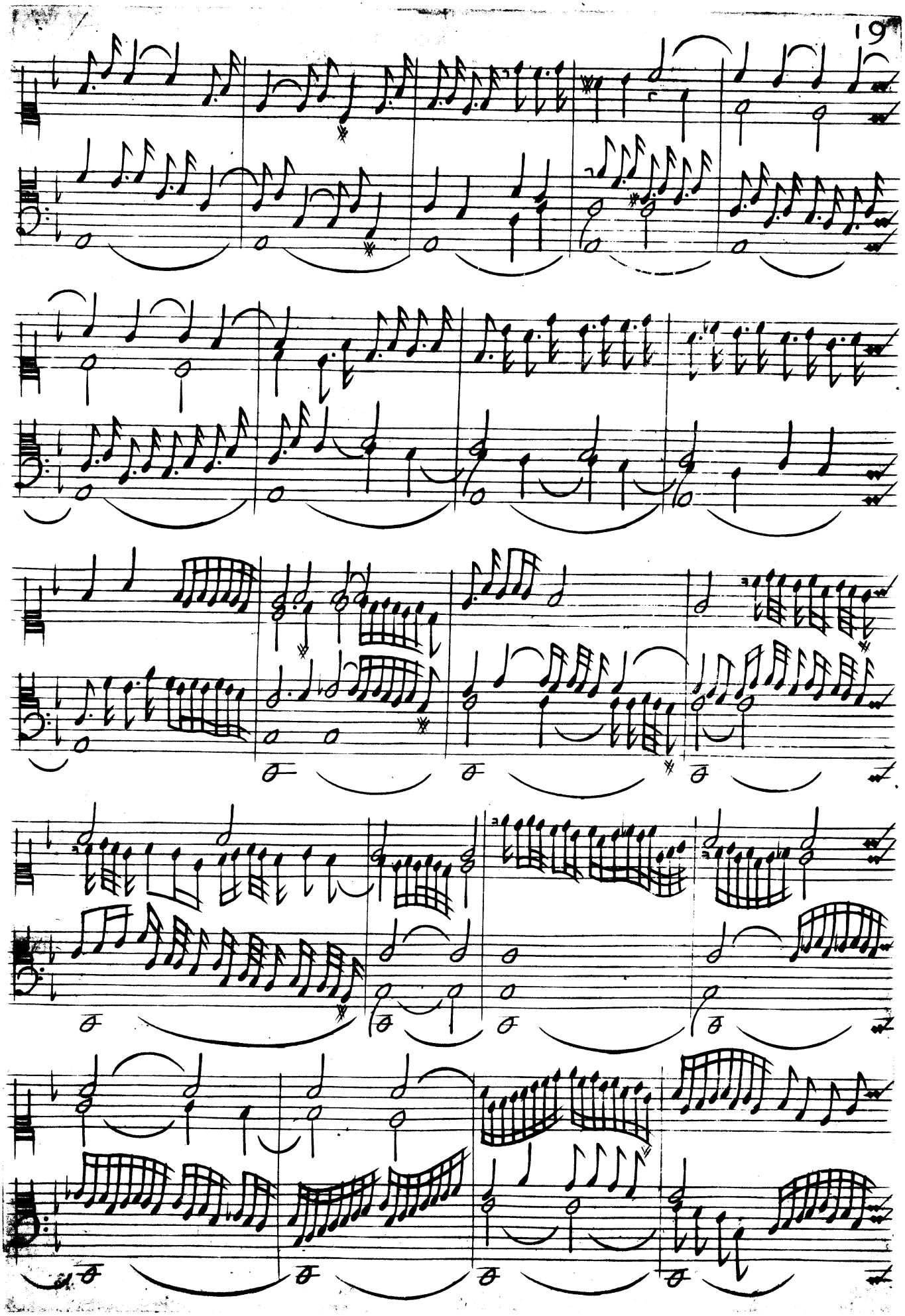


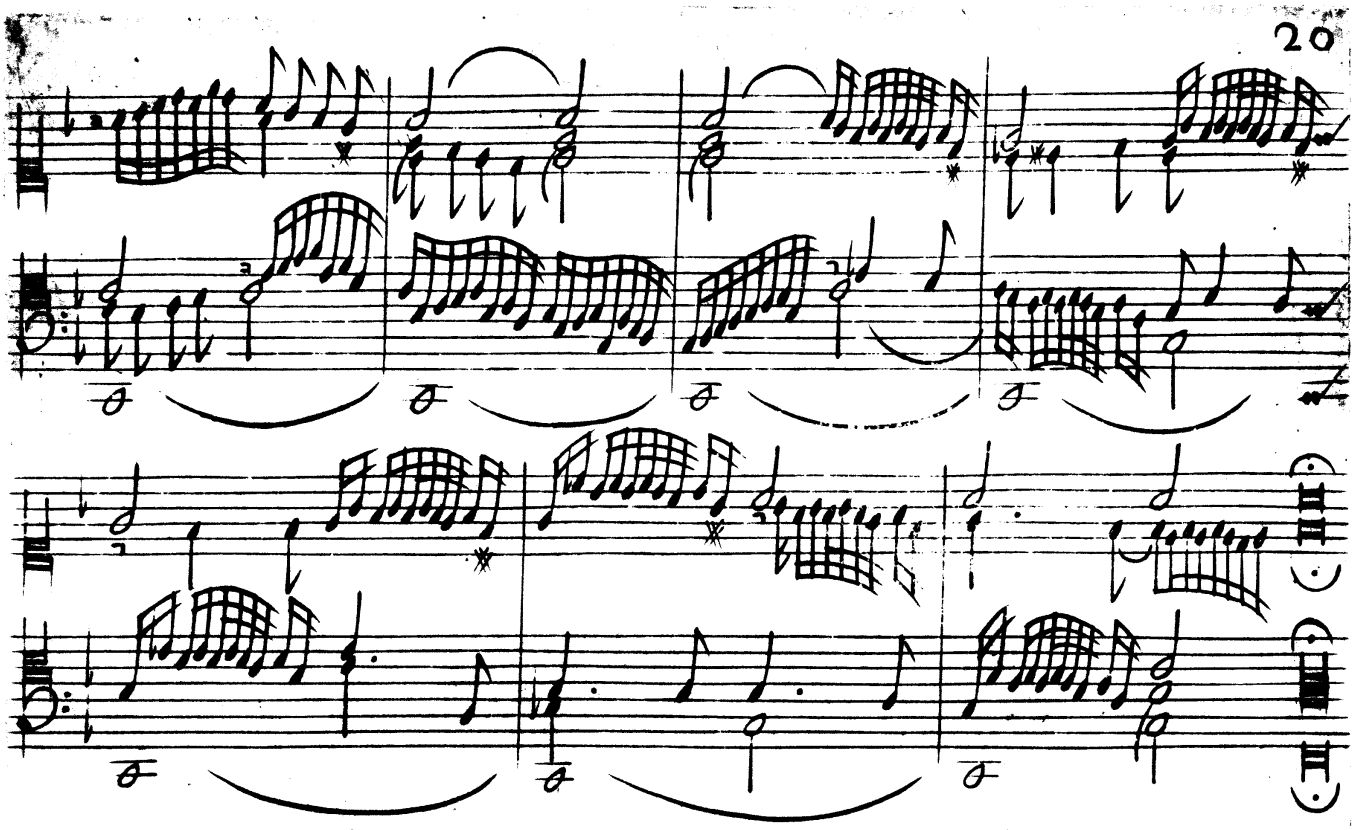




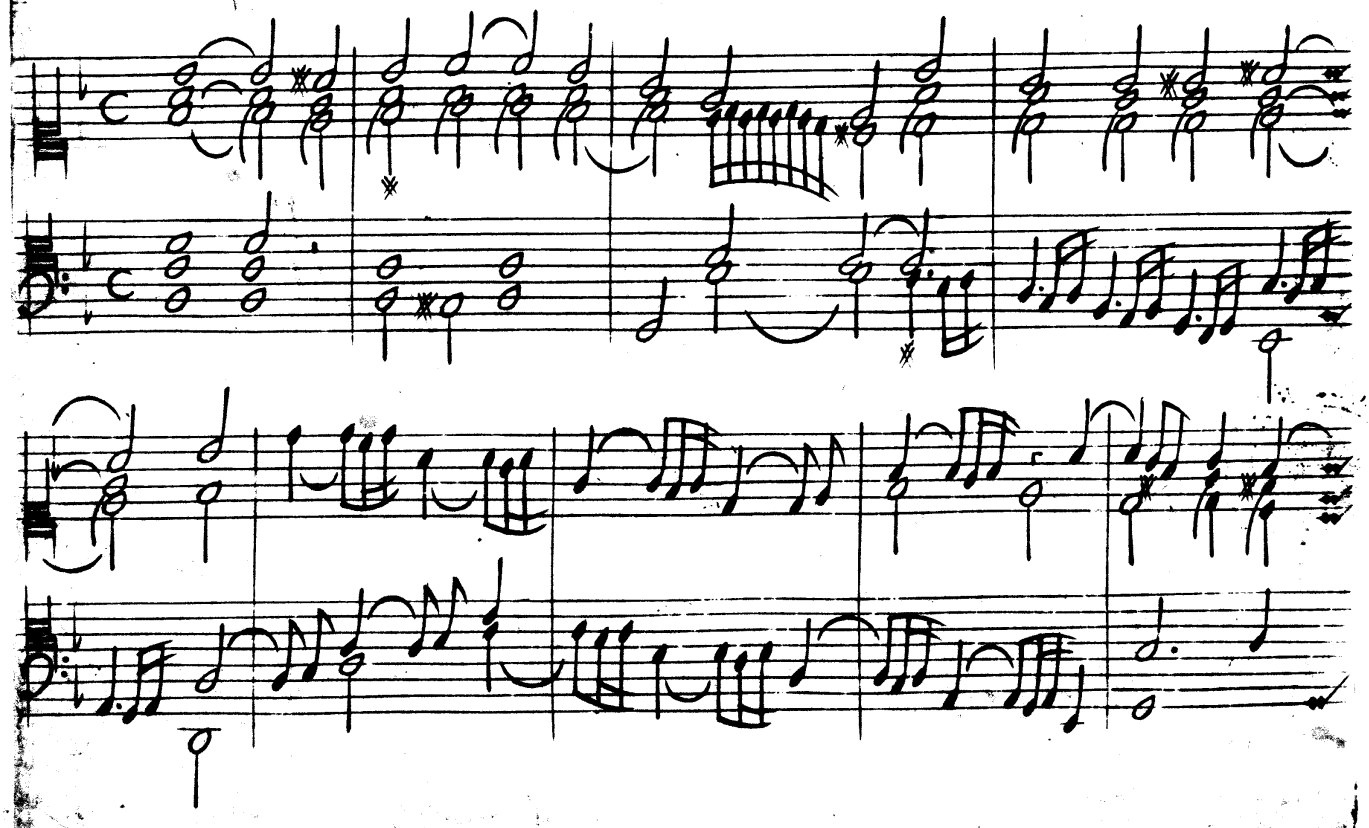


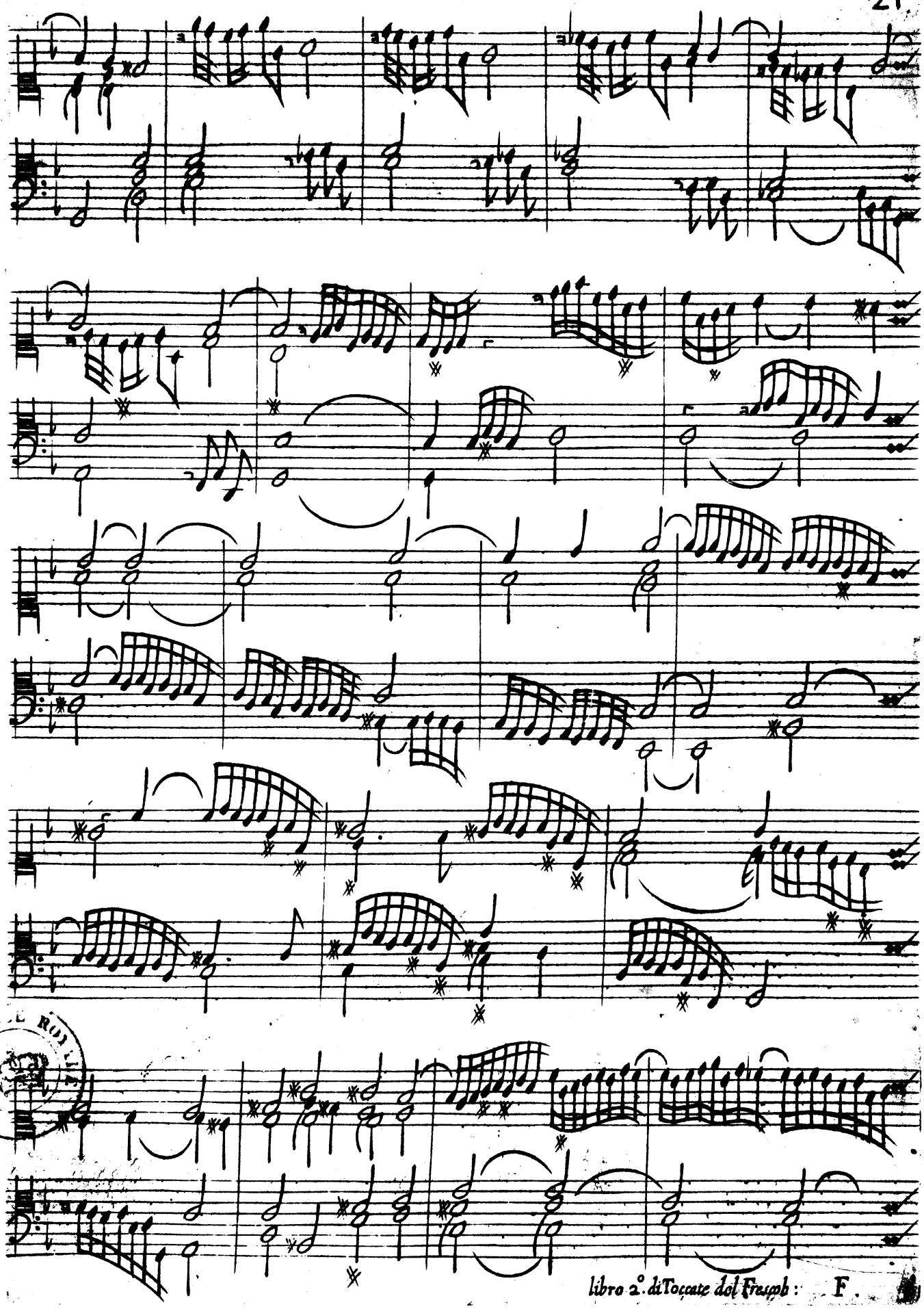




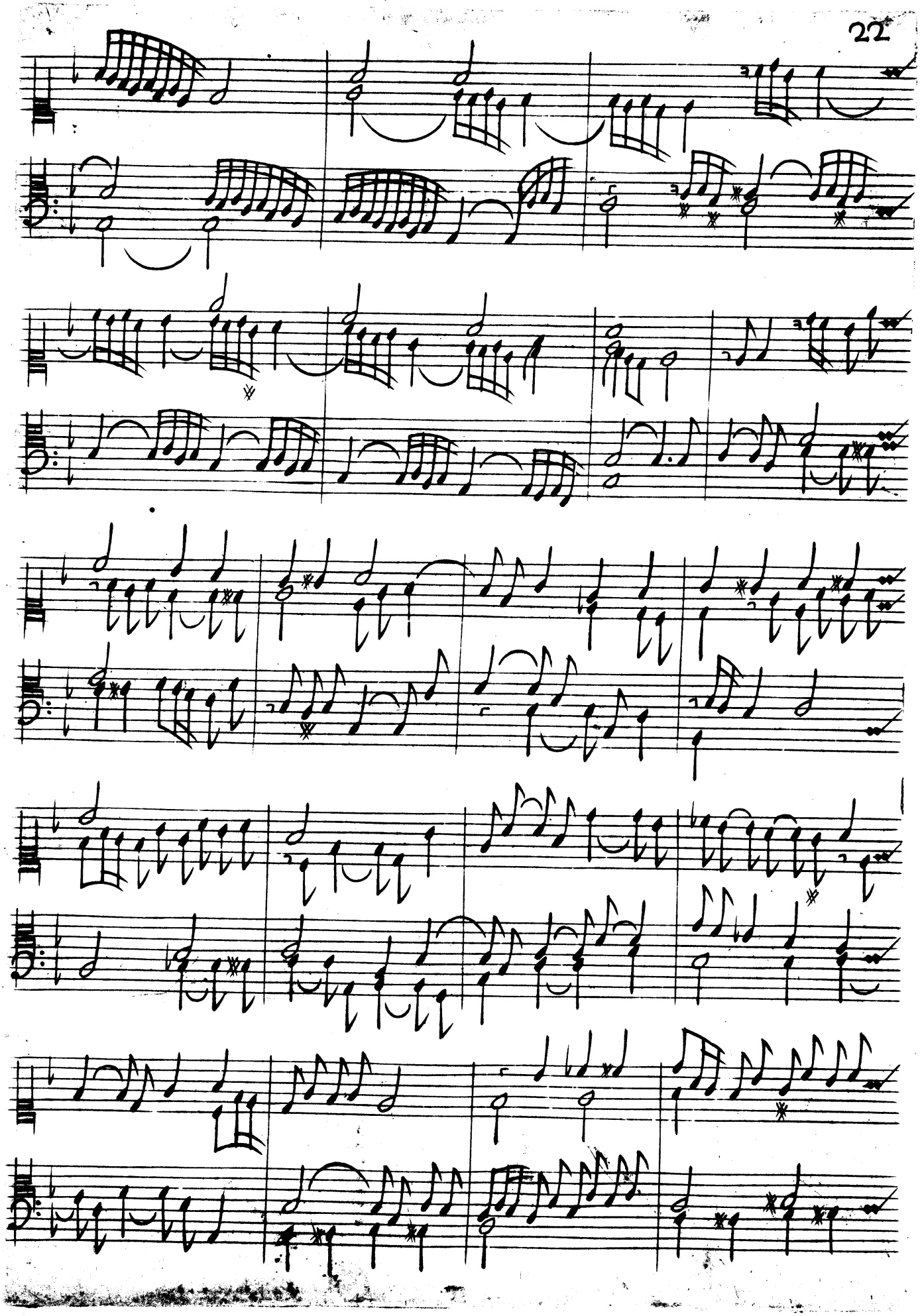


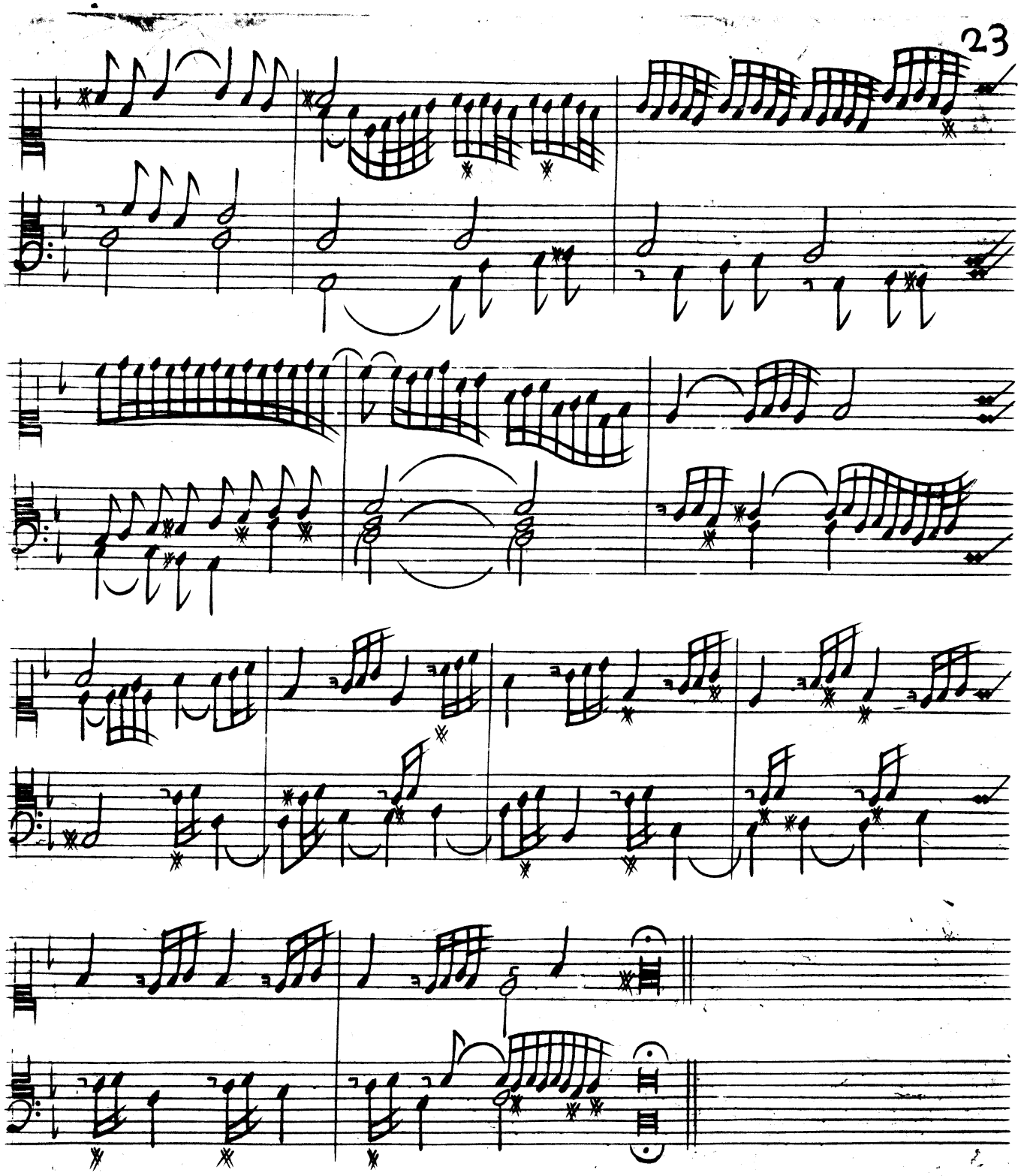
Toccata Settima

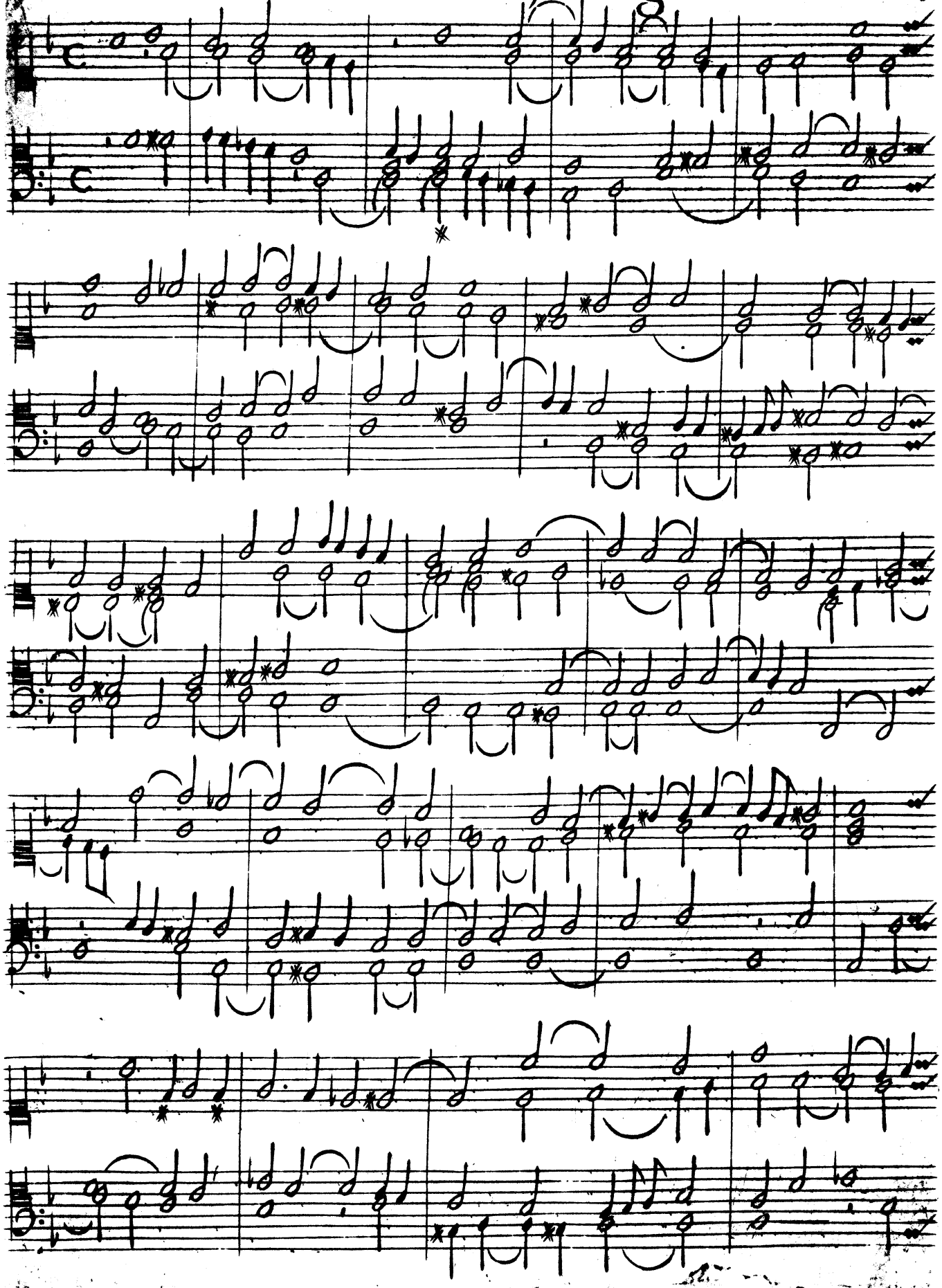


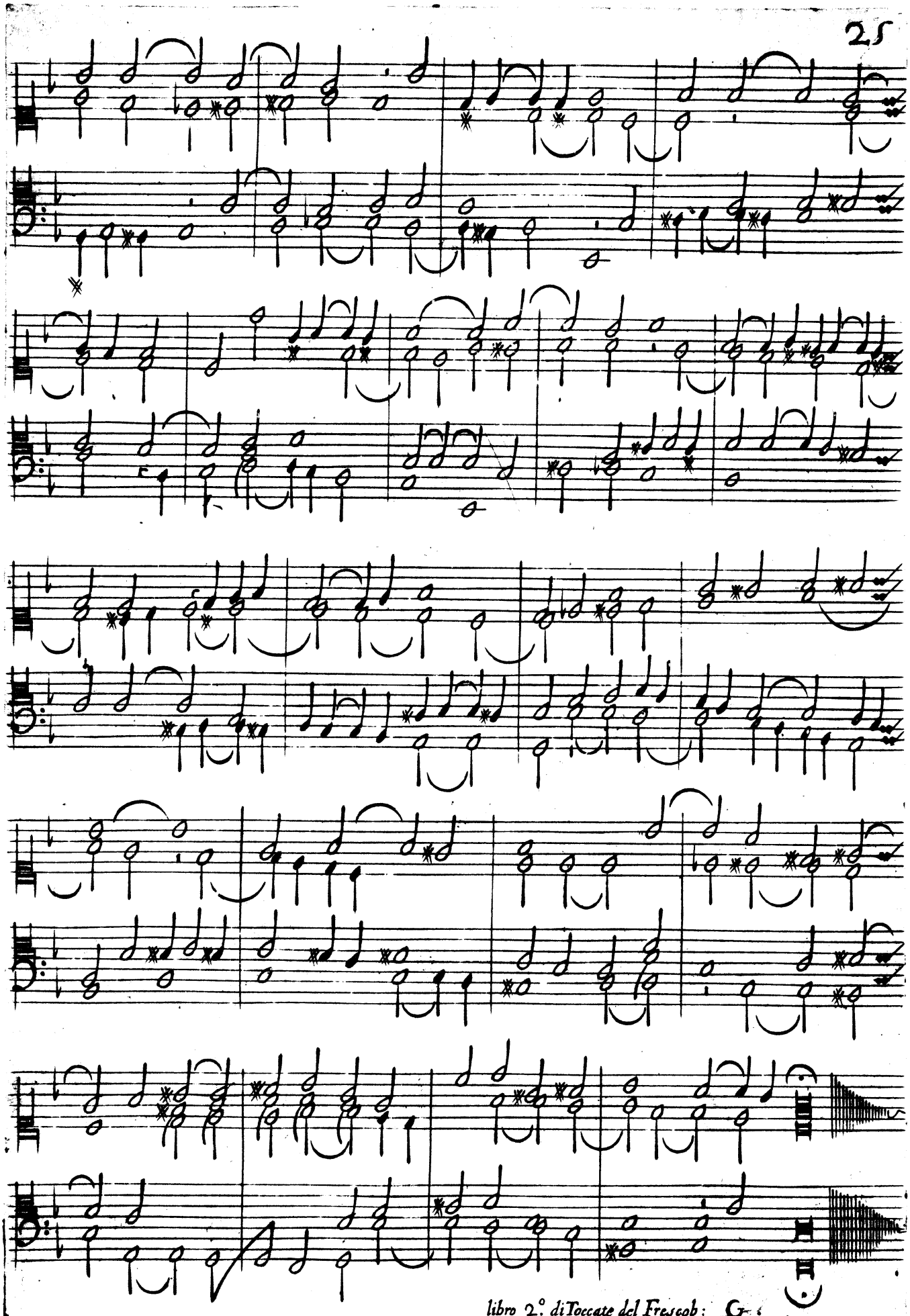


BIBLIOTHÈQUE ROYALE









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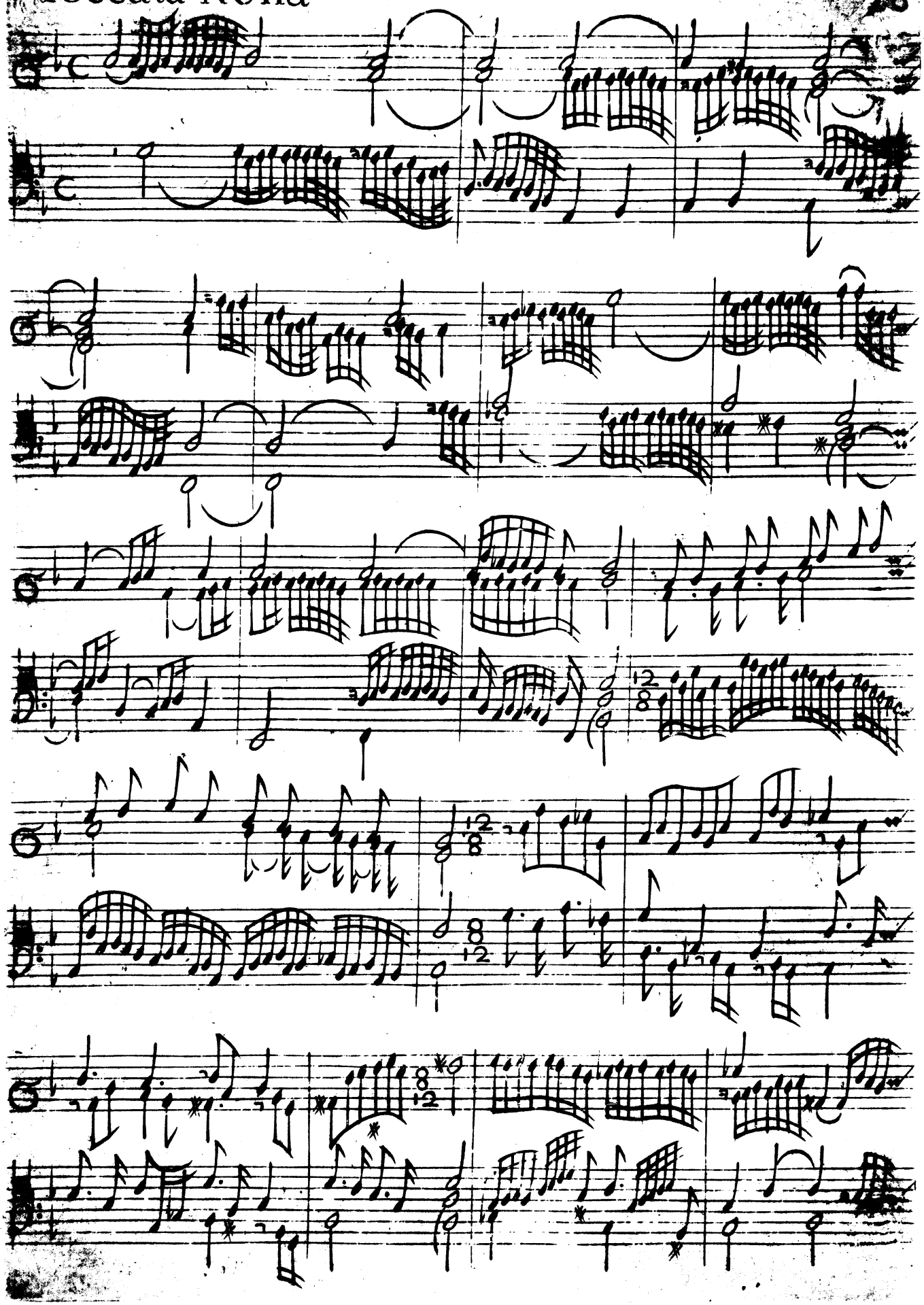

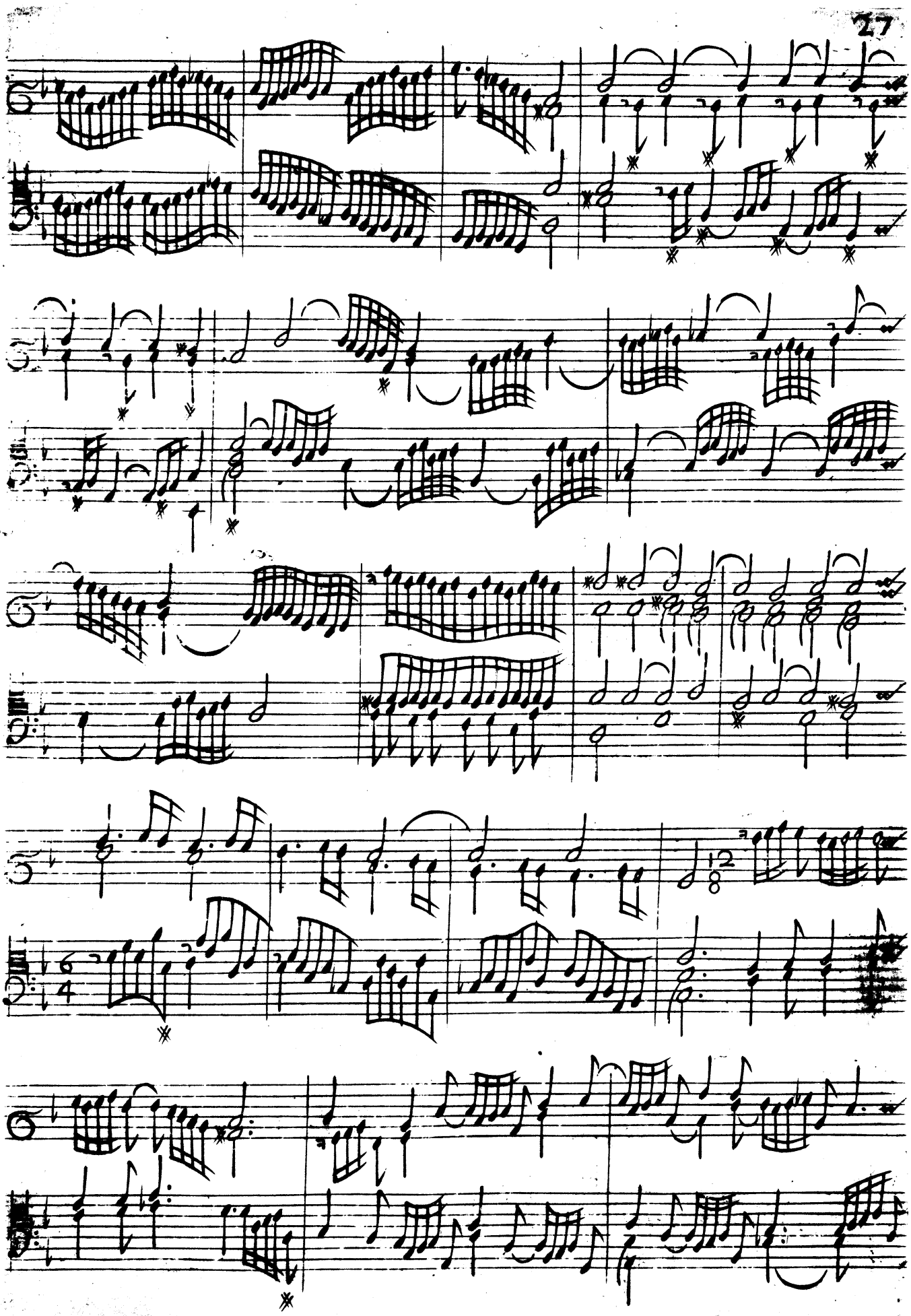

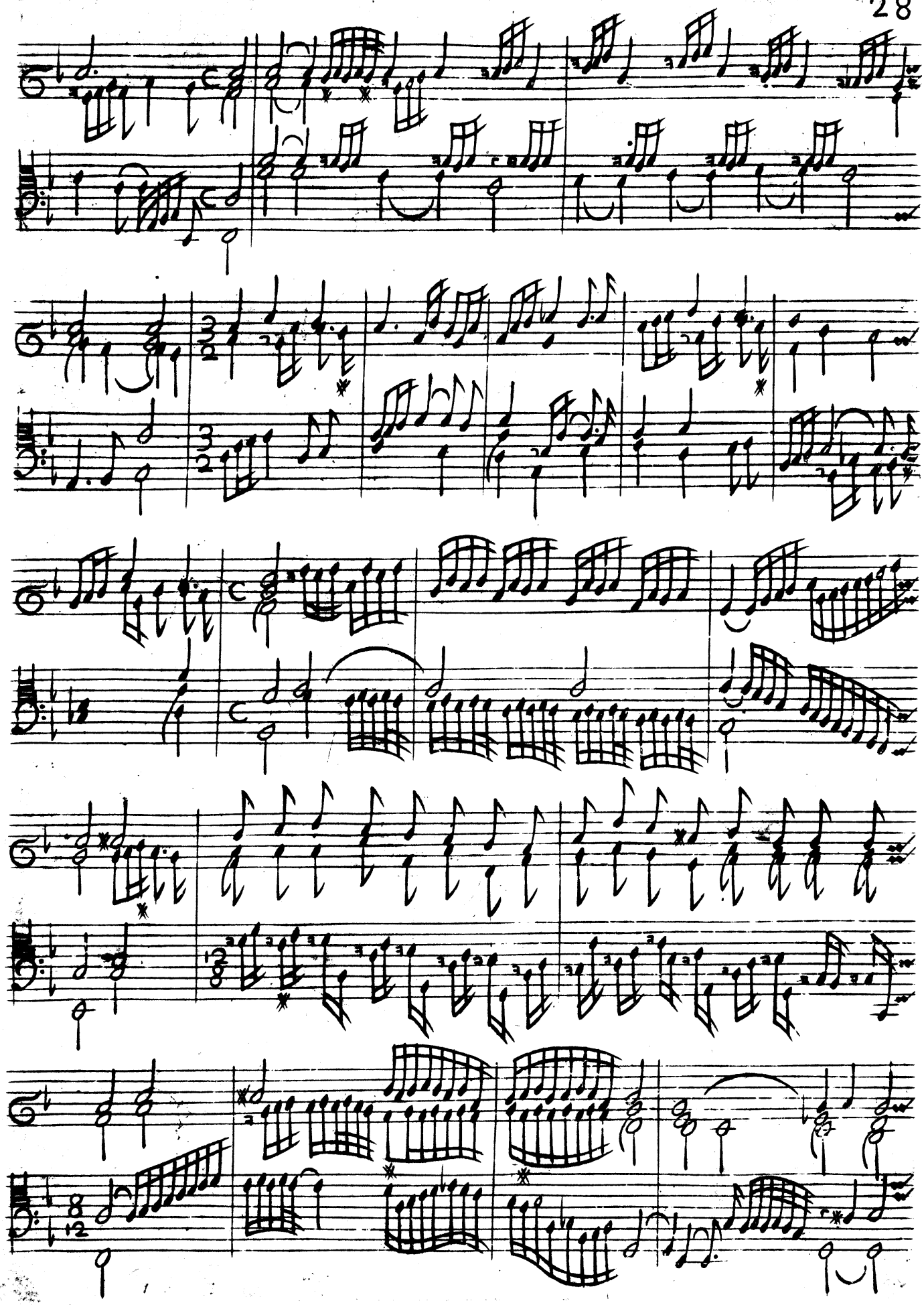

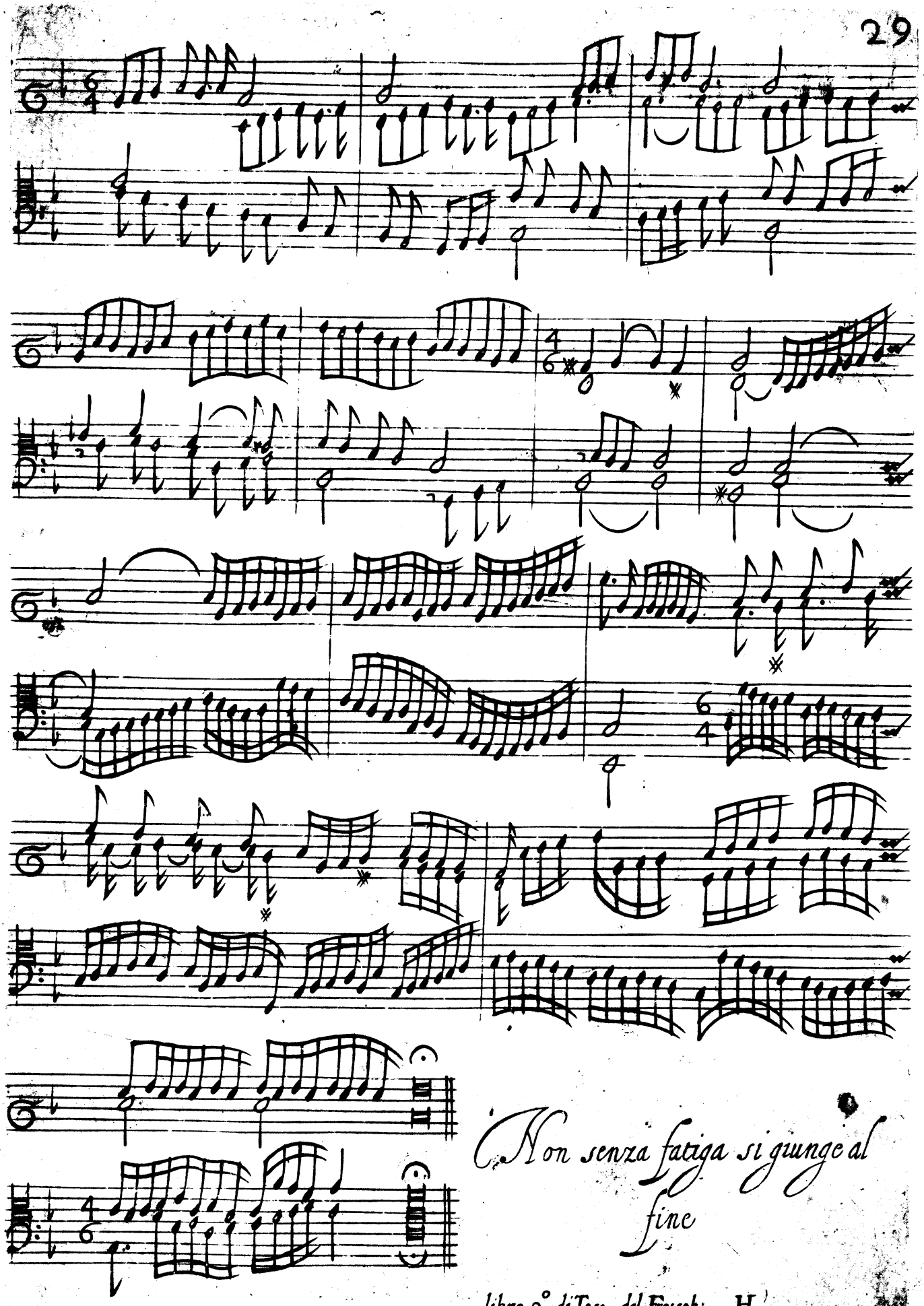

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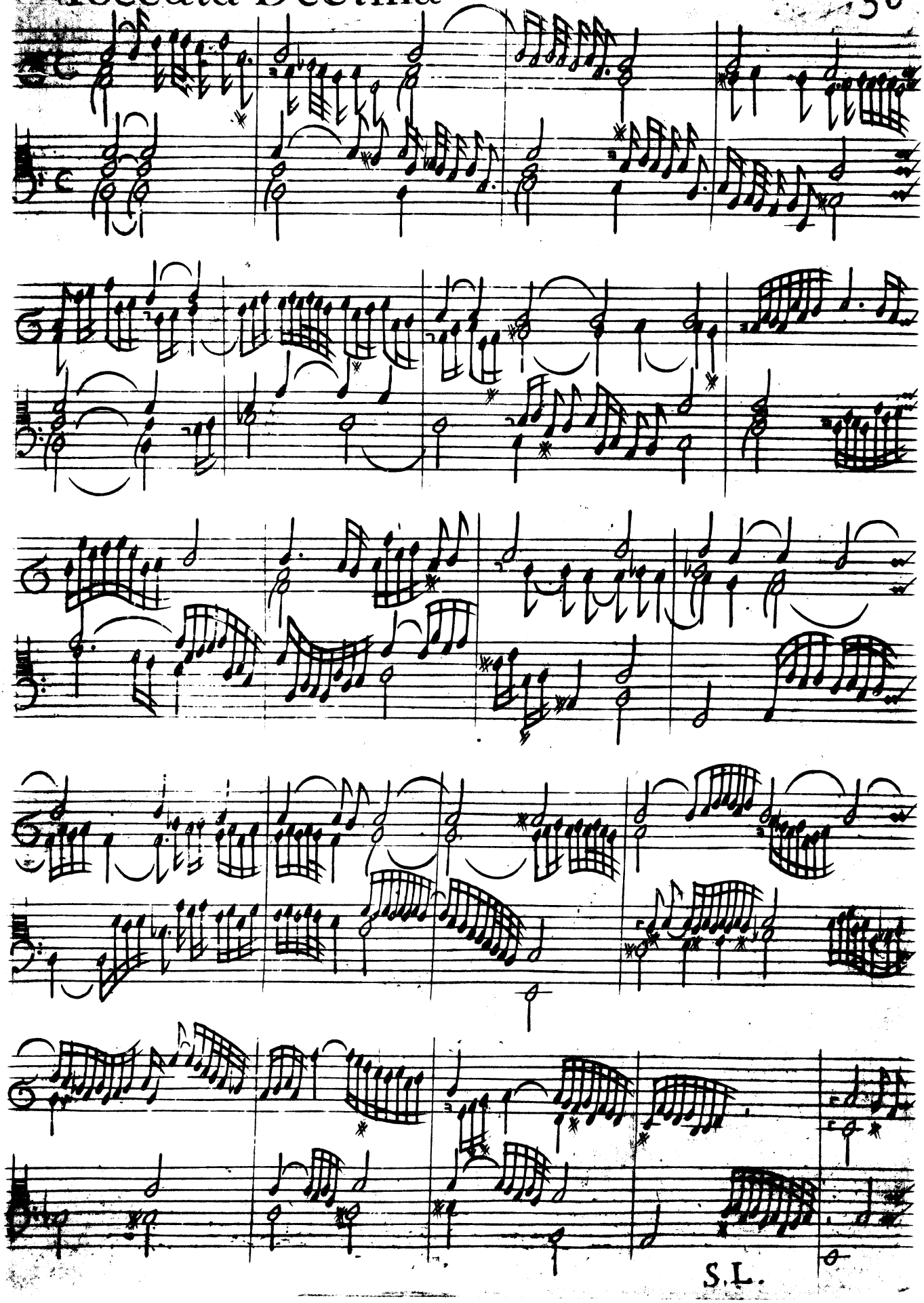

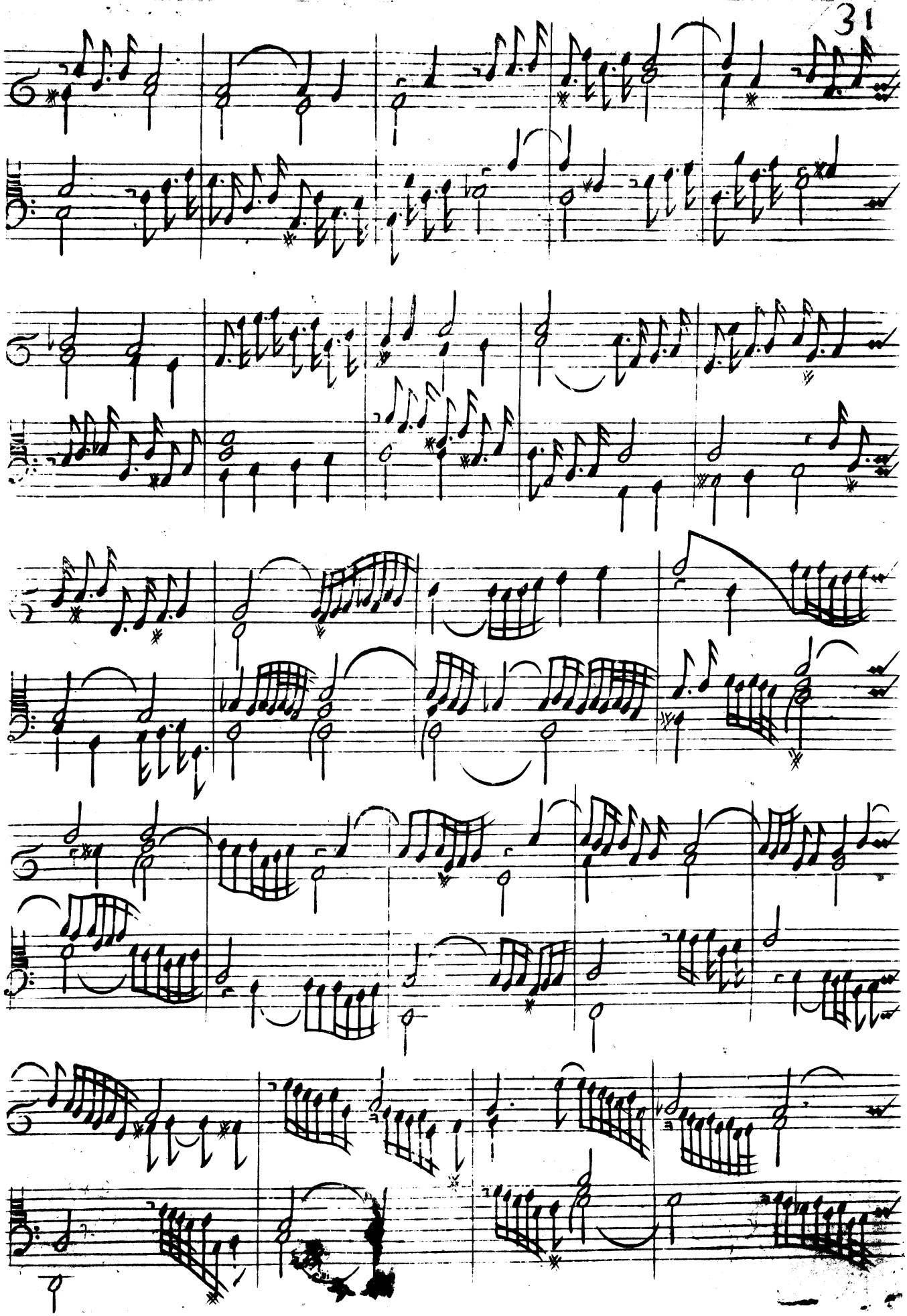

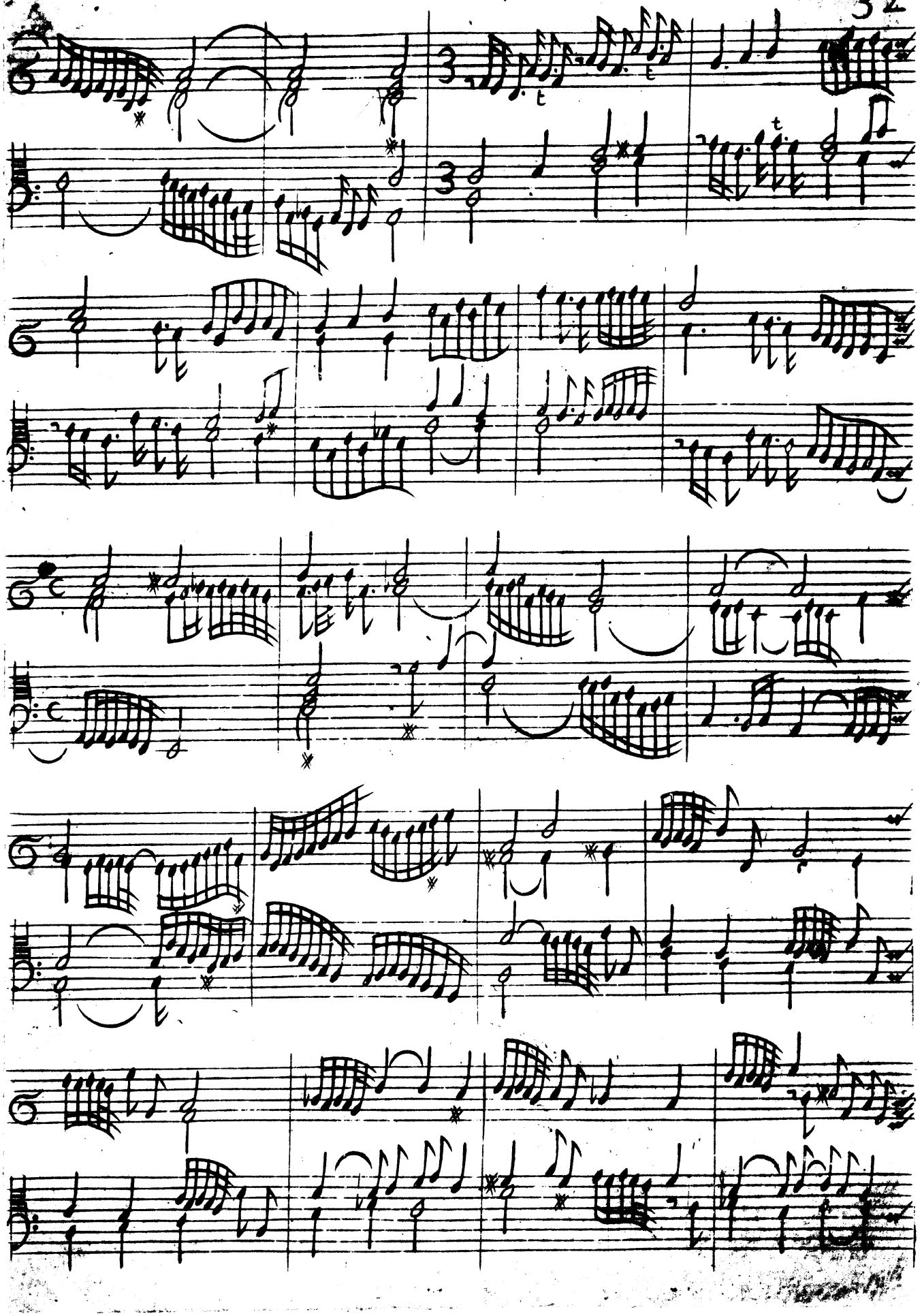

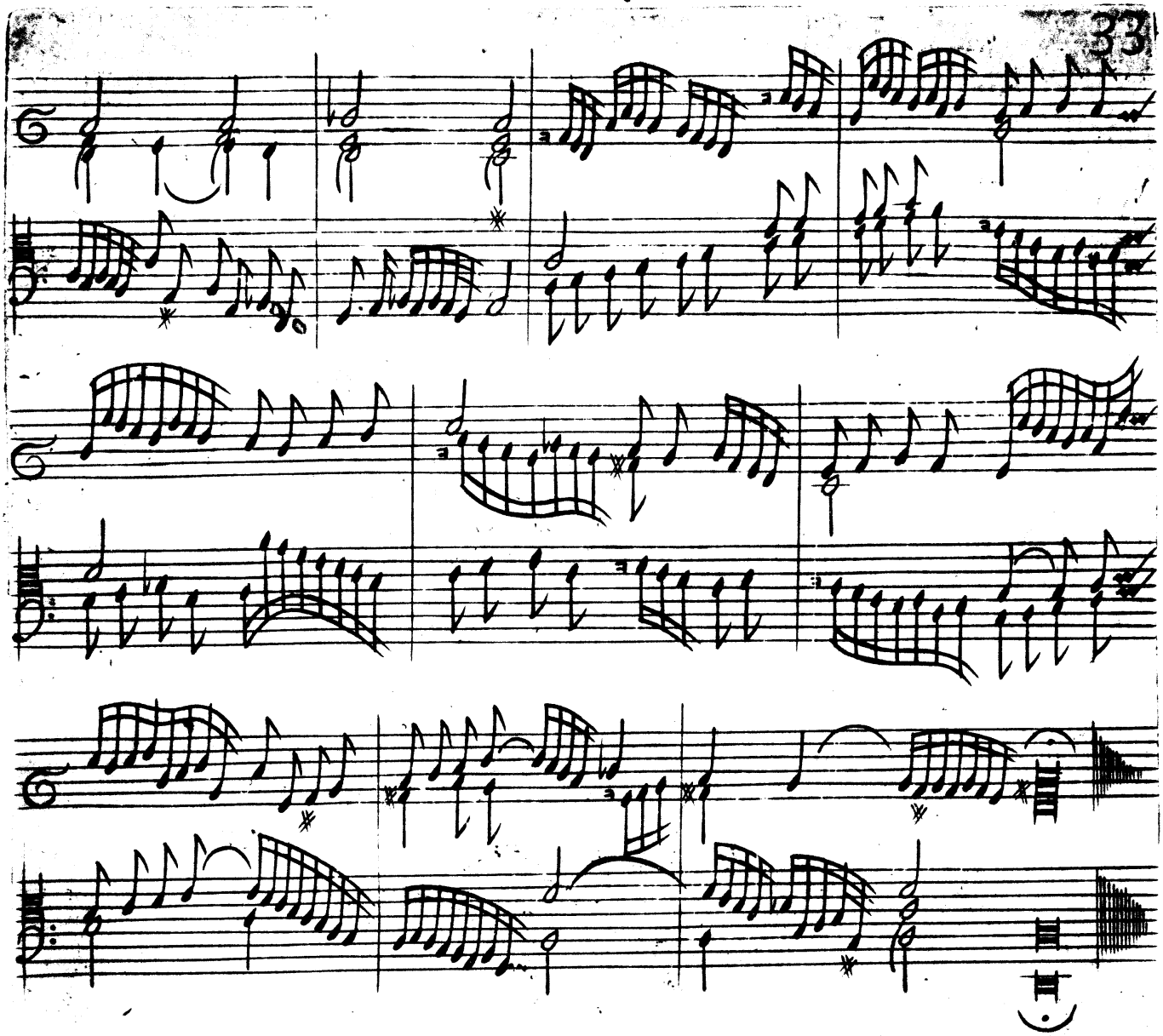

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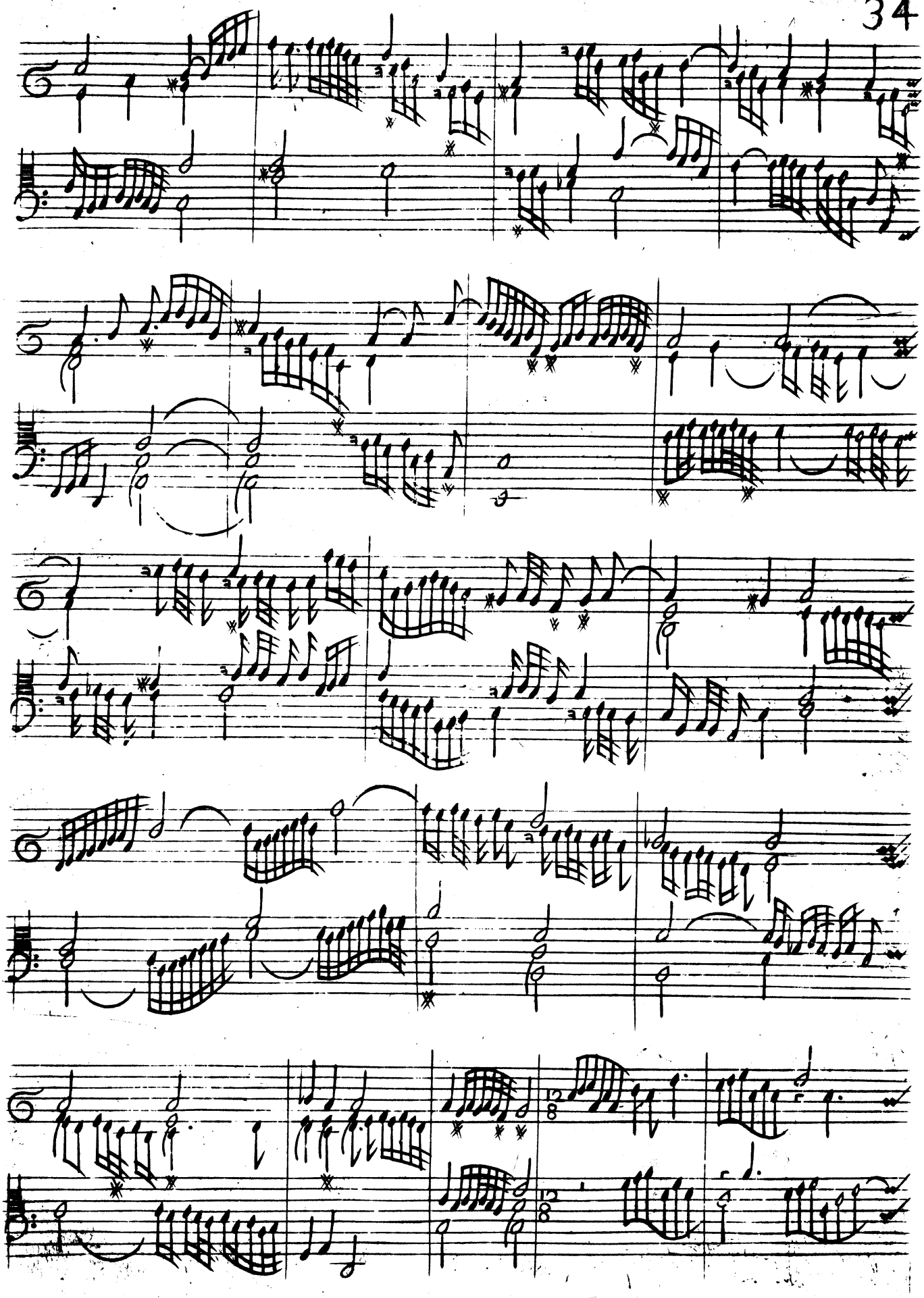

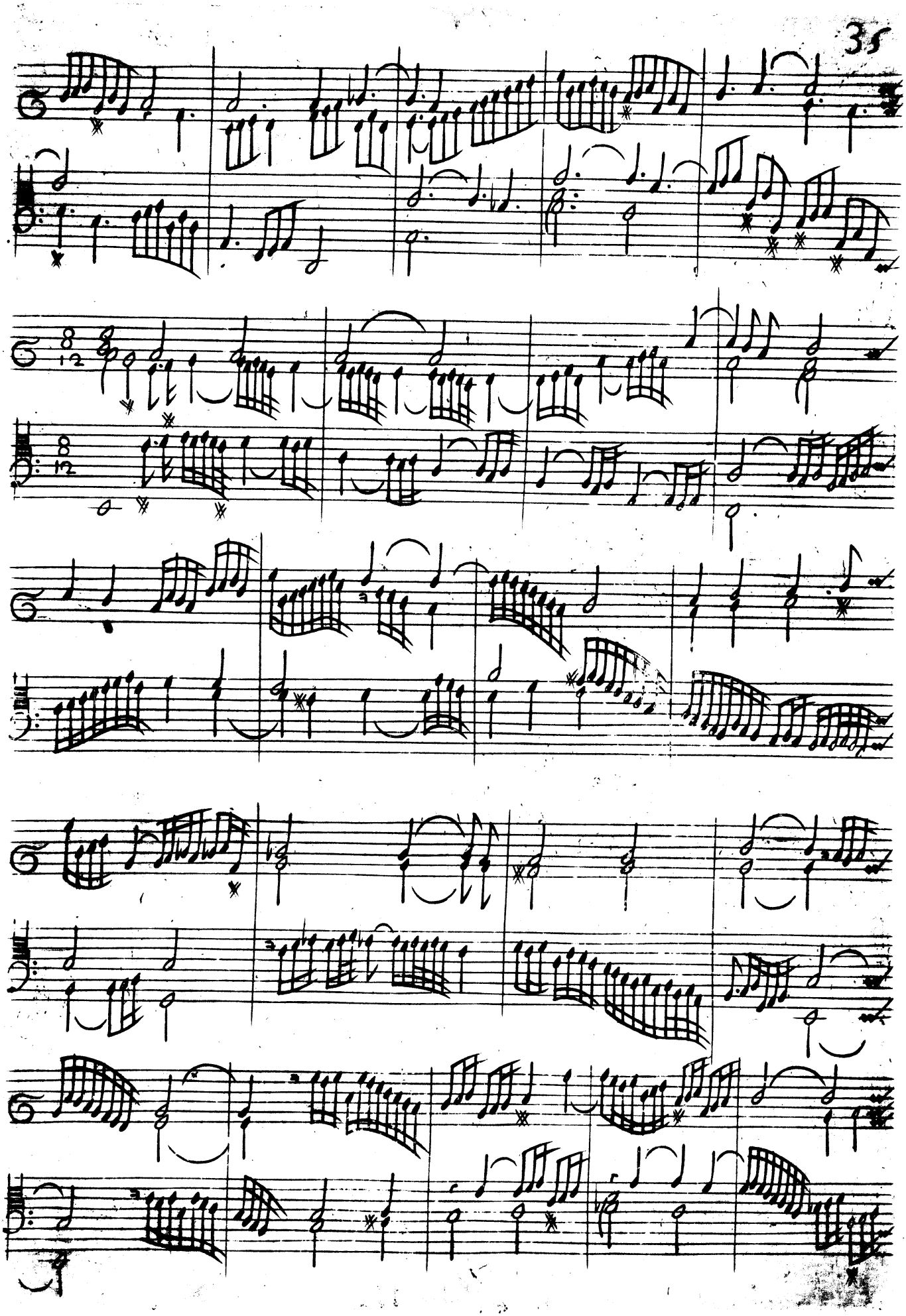

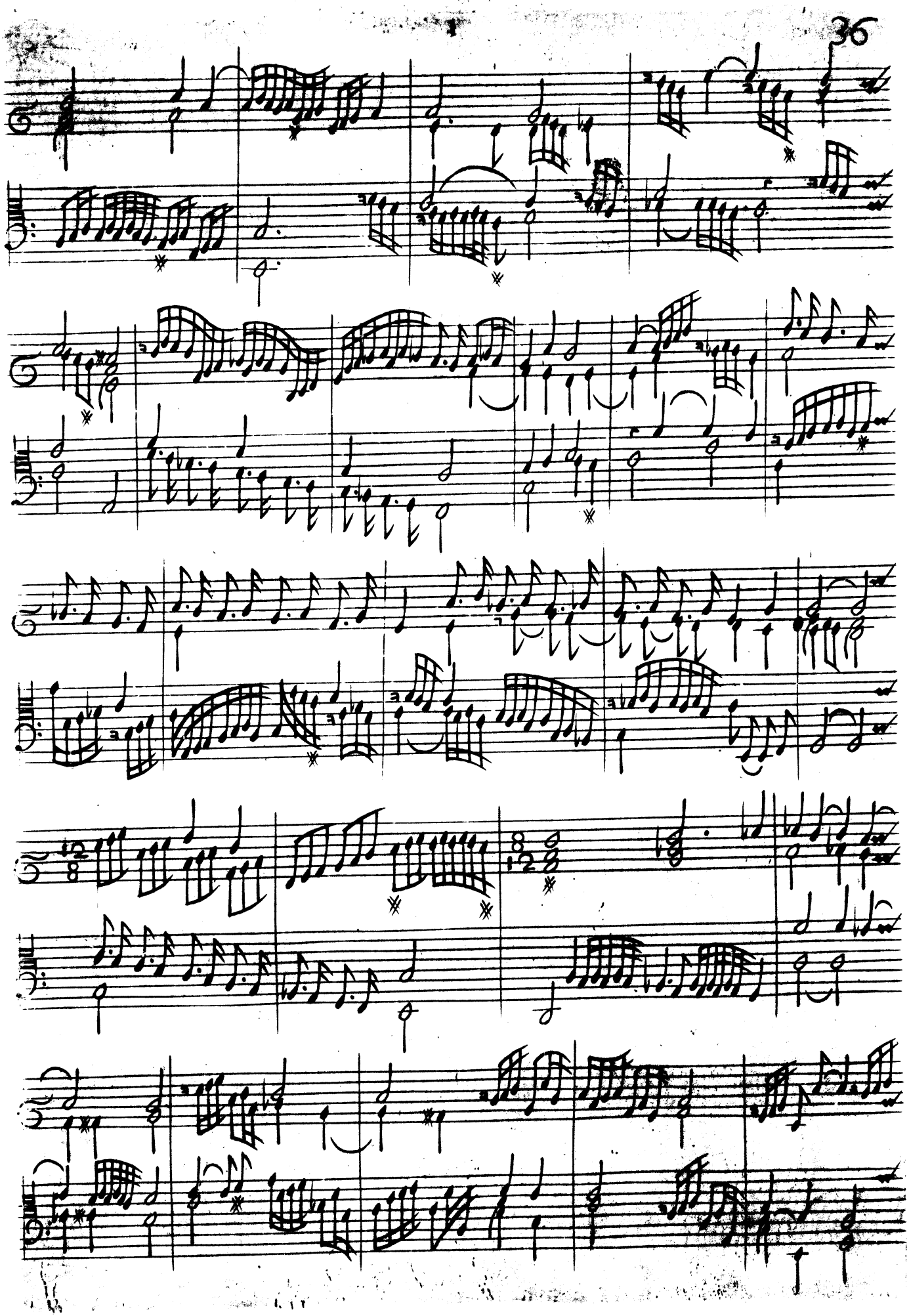

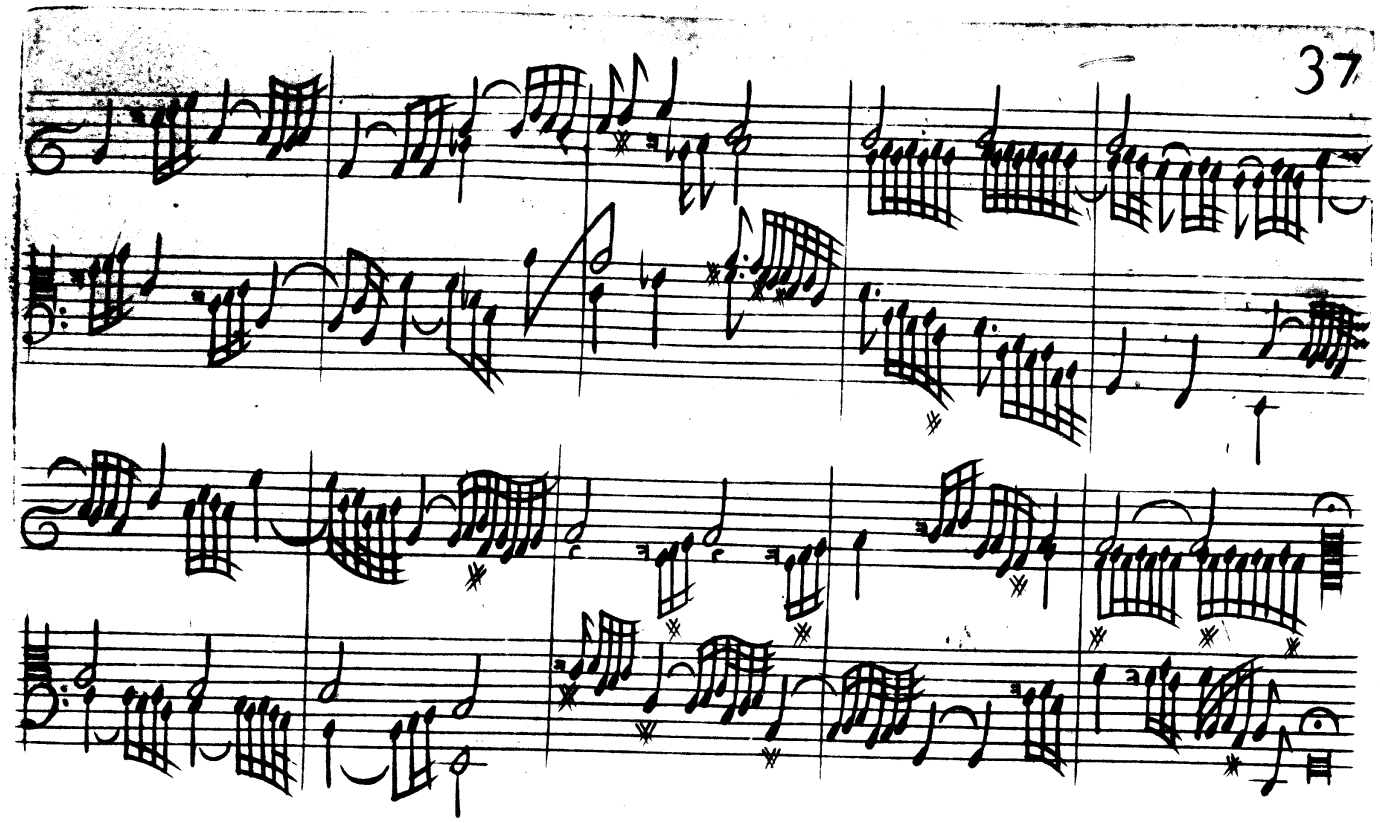

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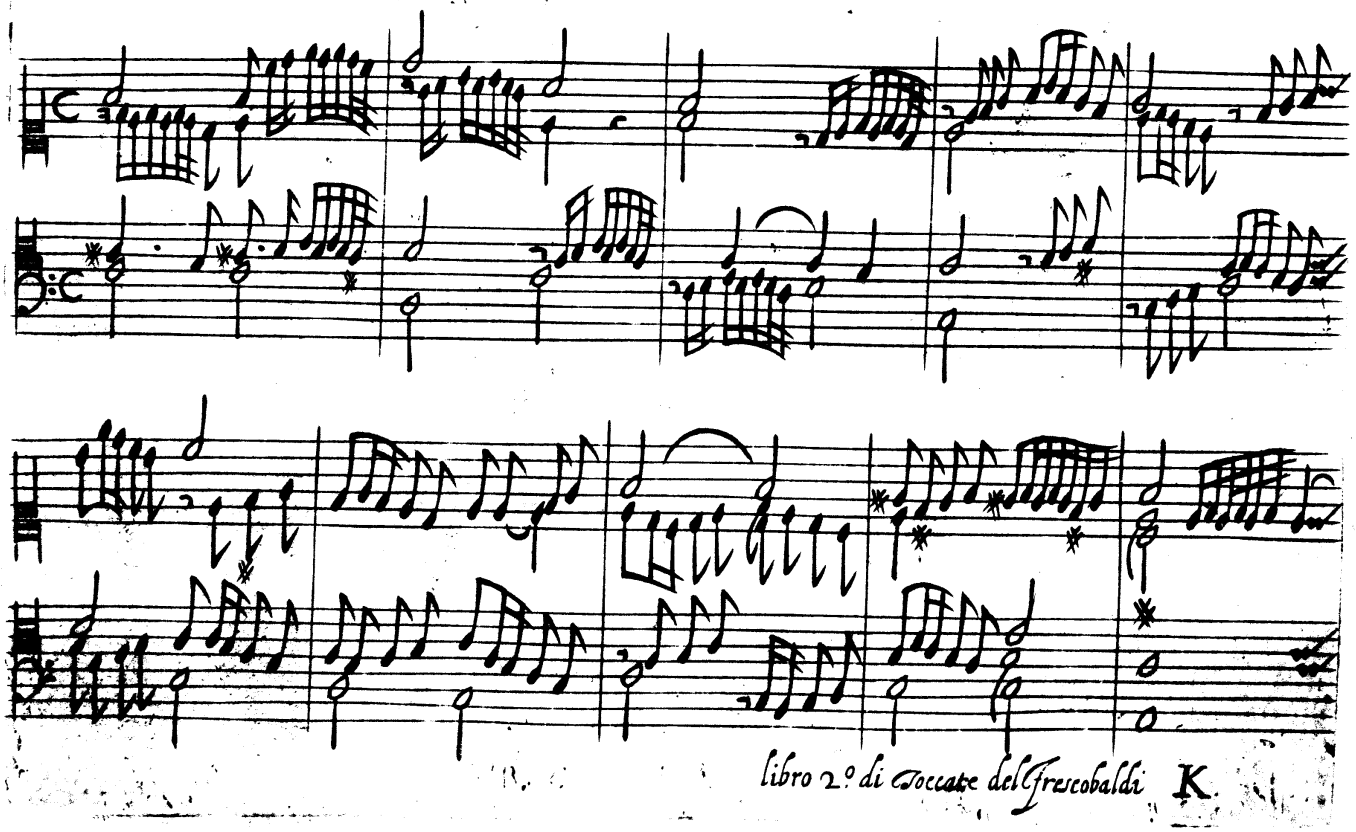

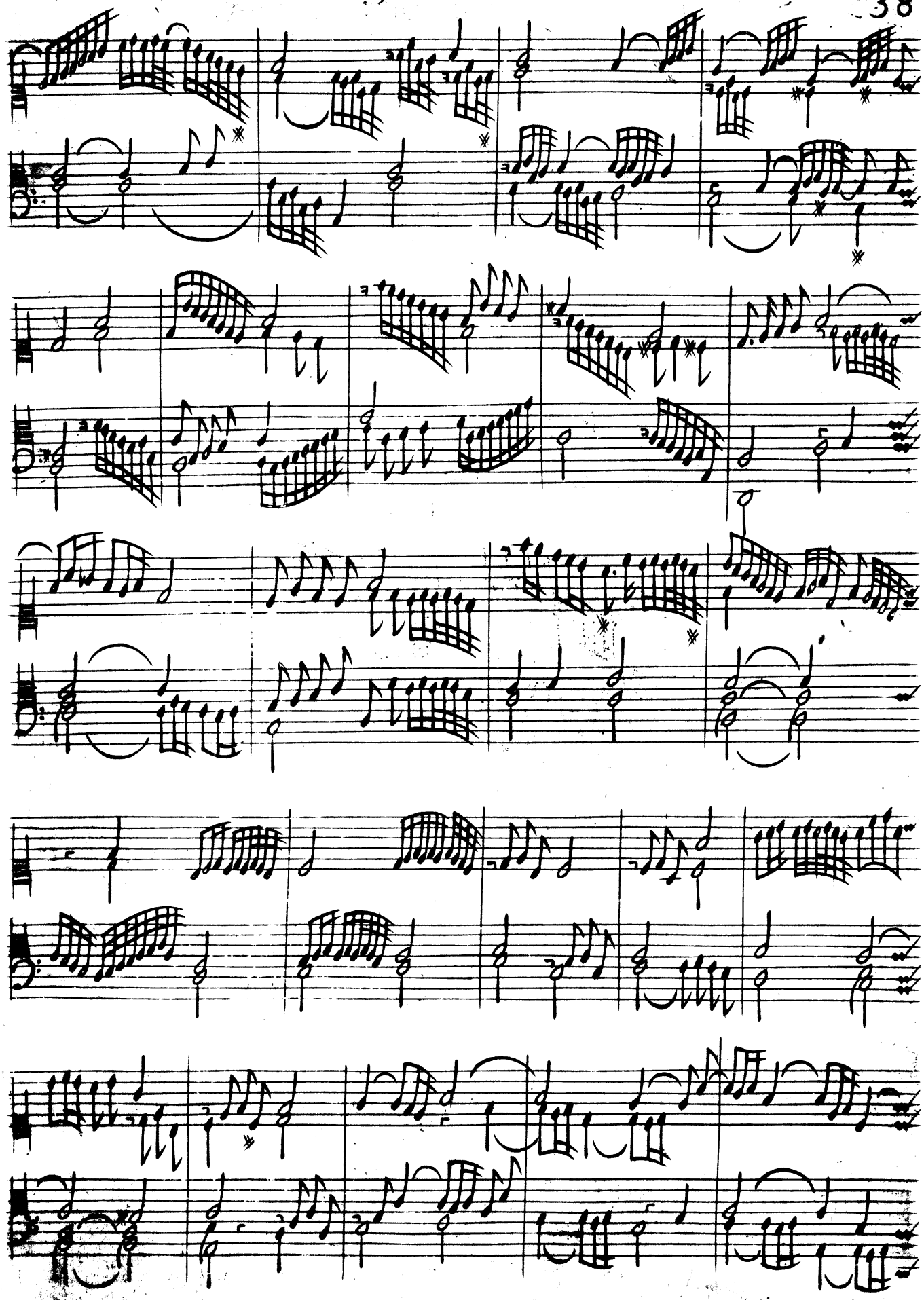

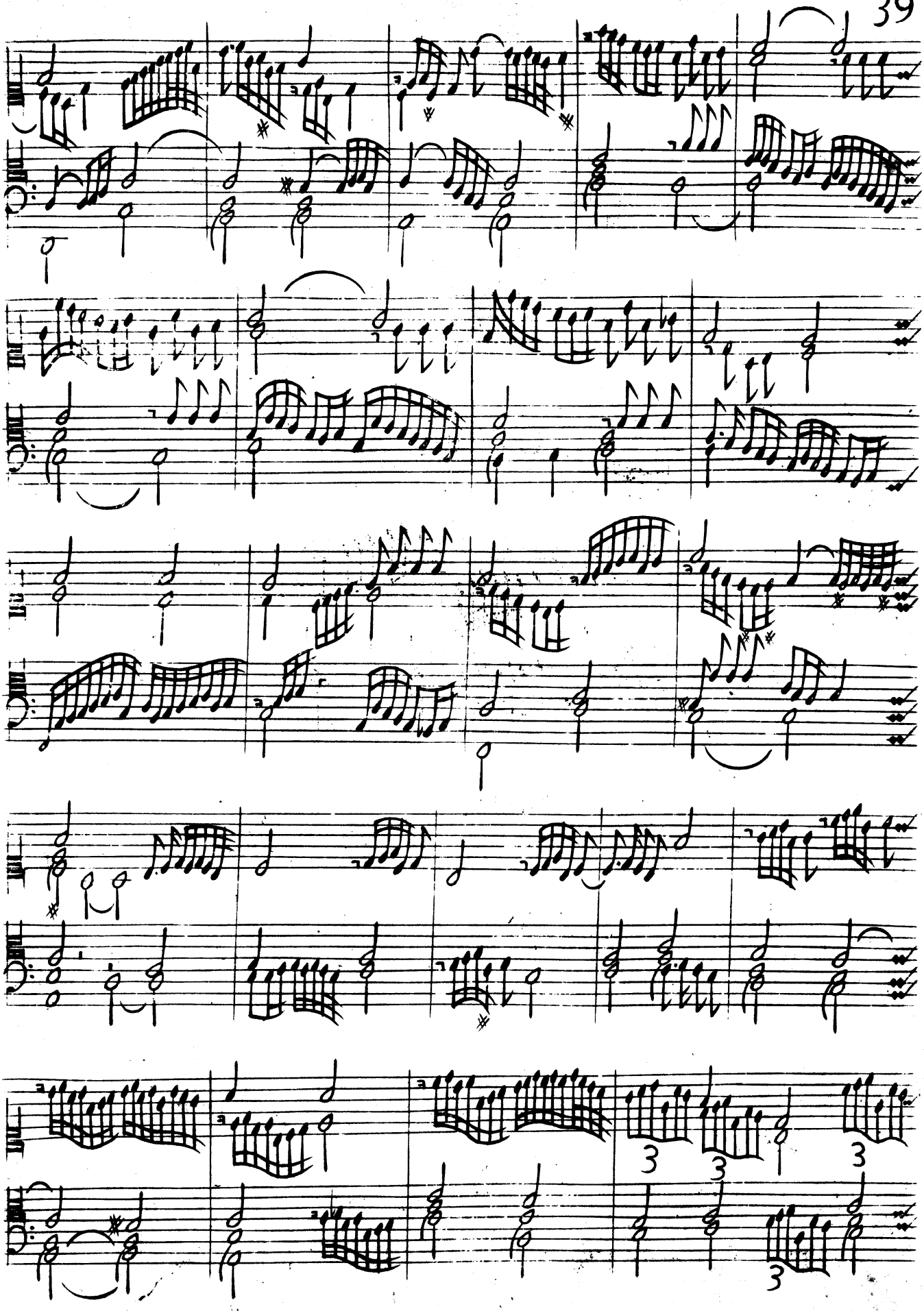
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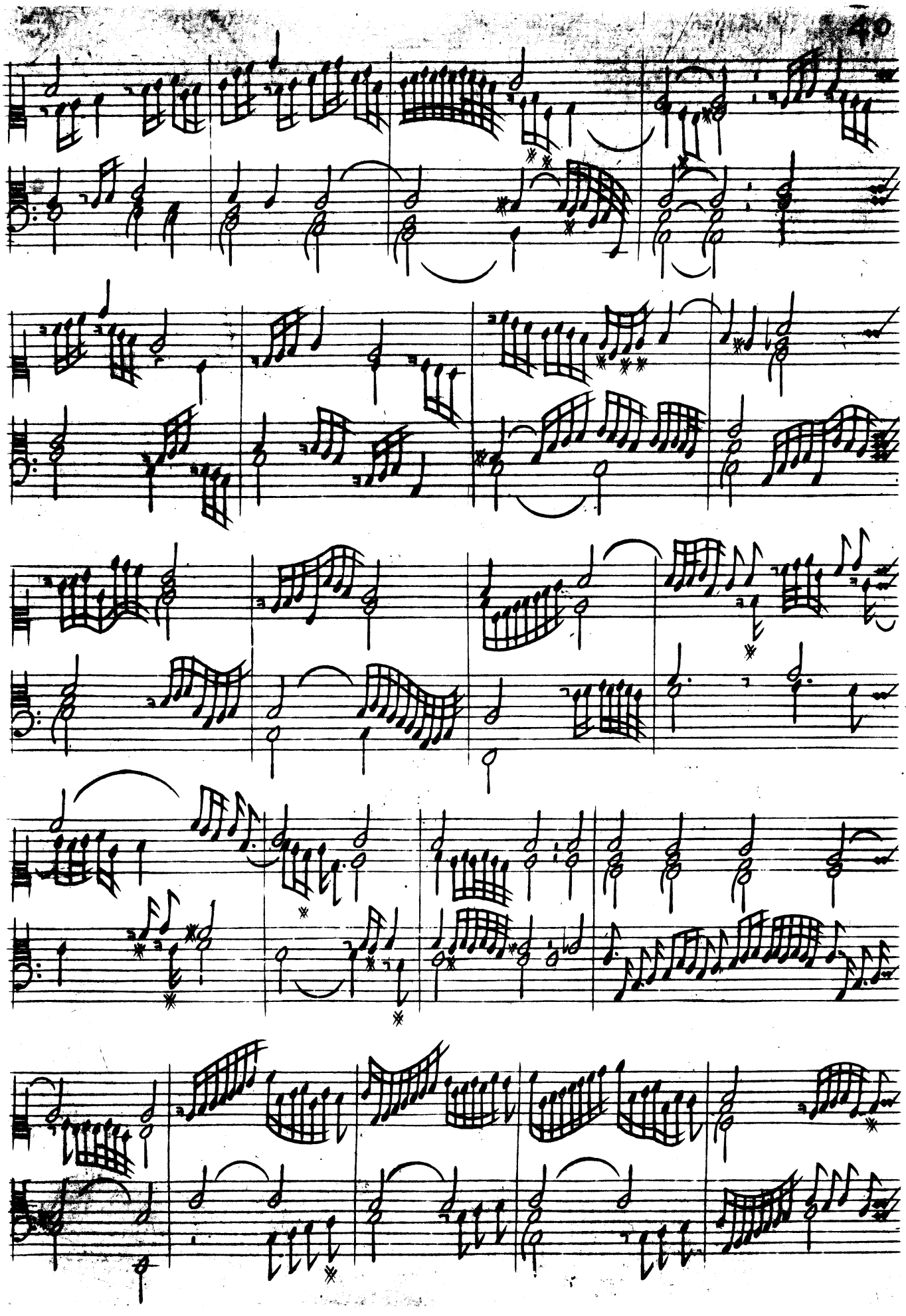
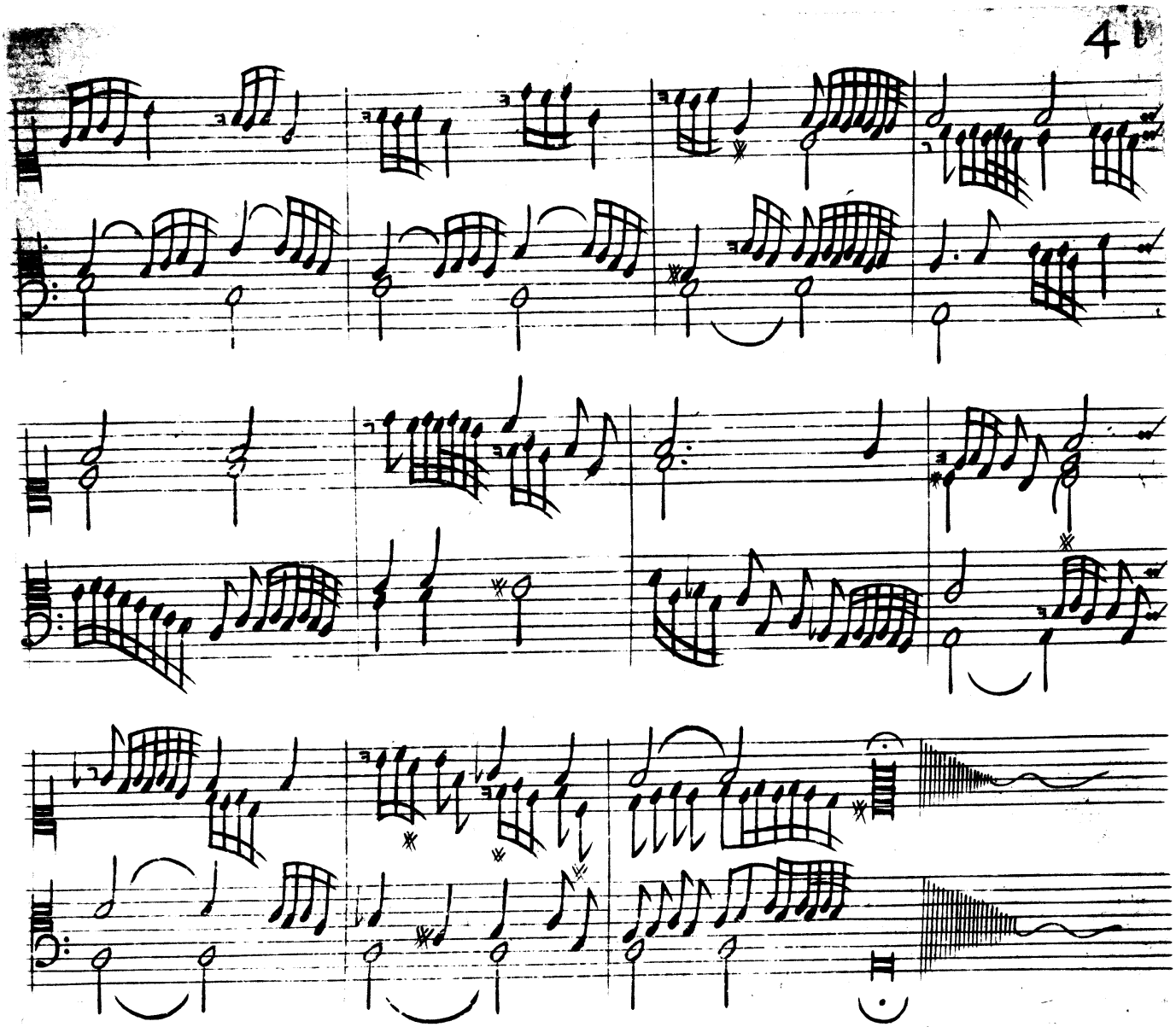
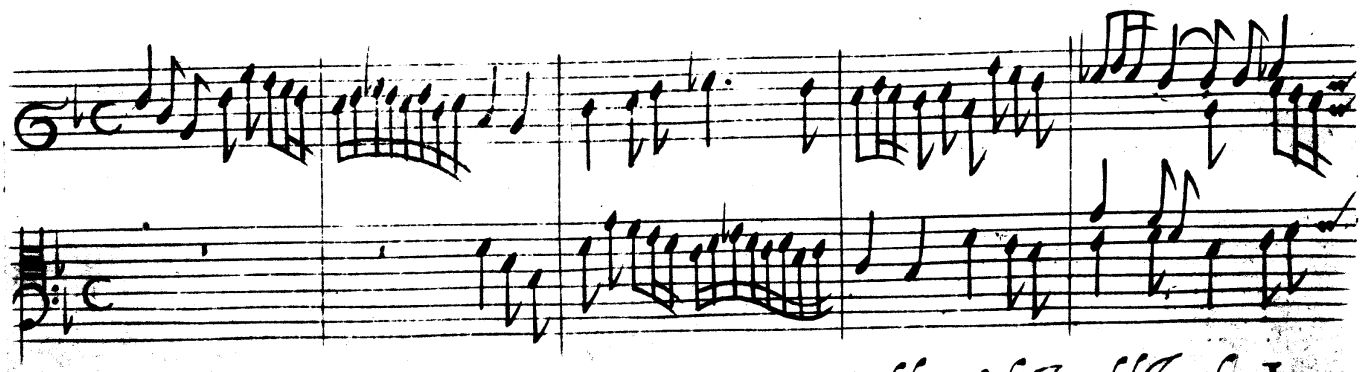
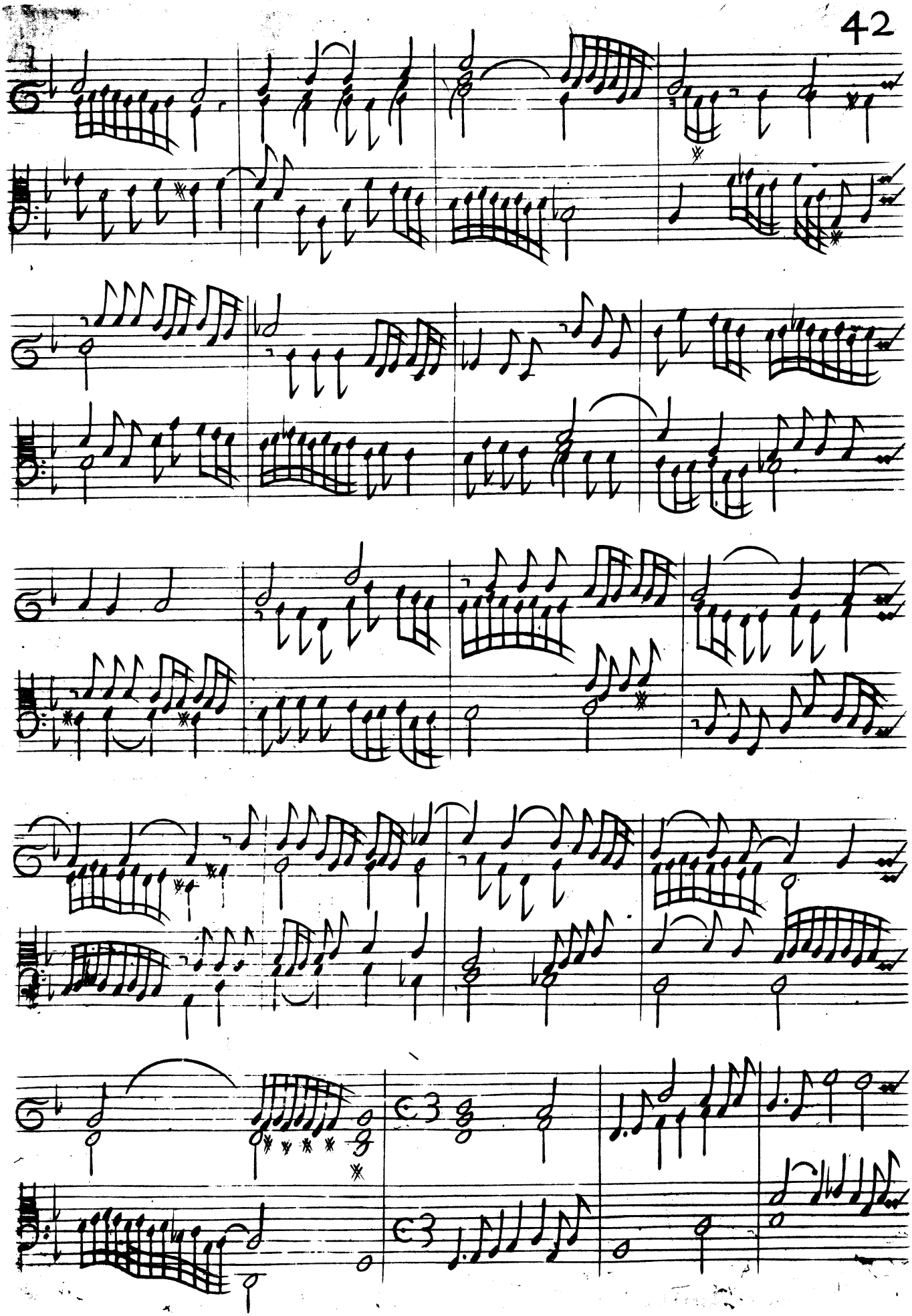
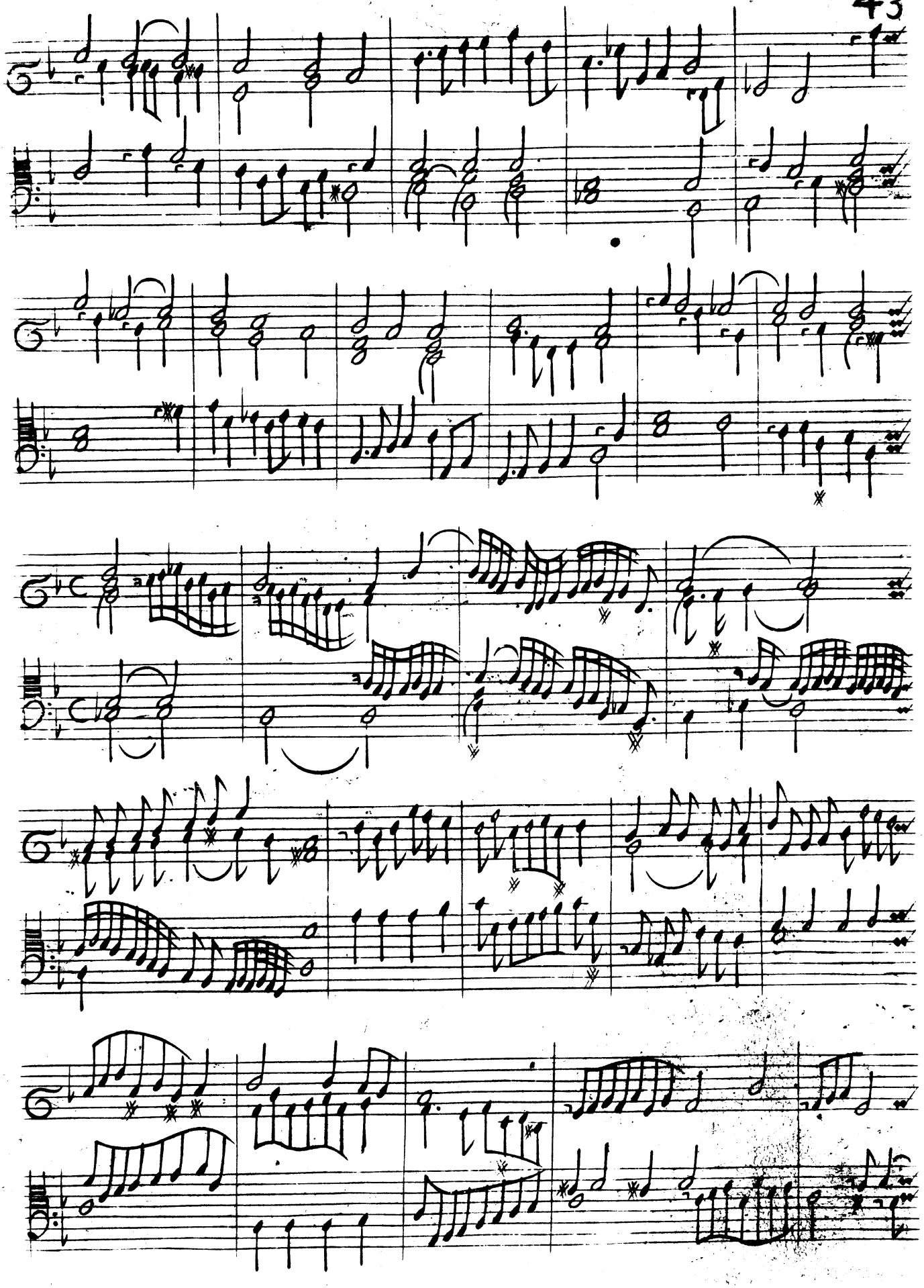


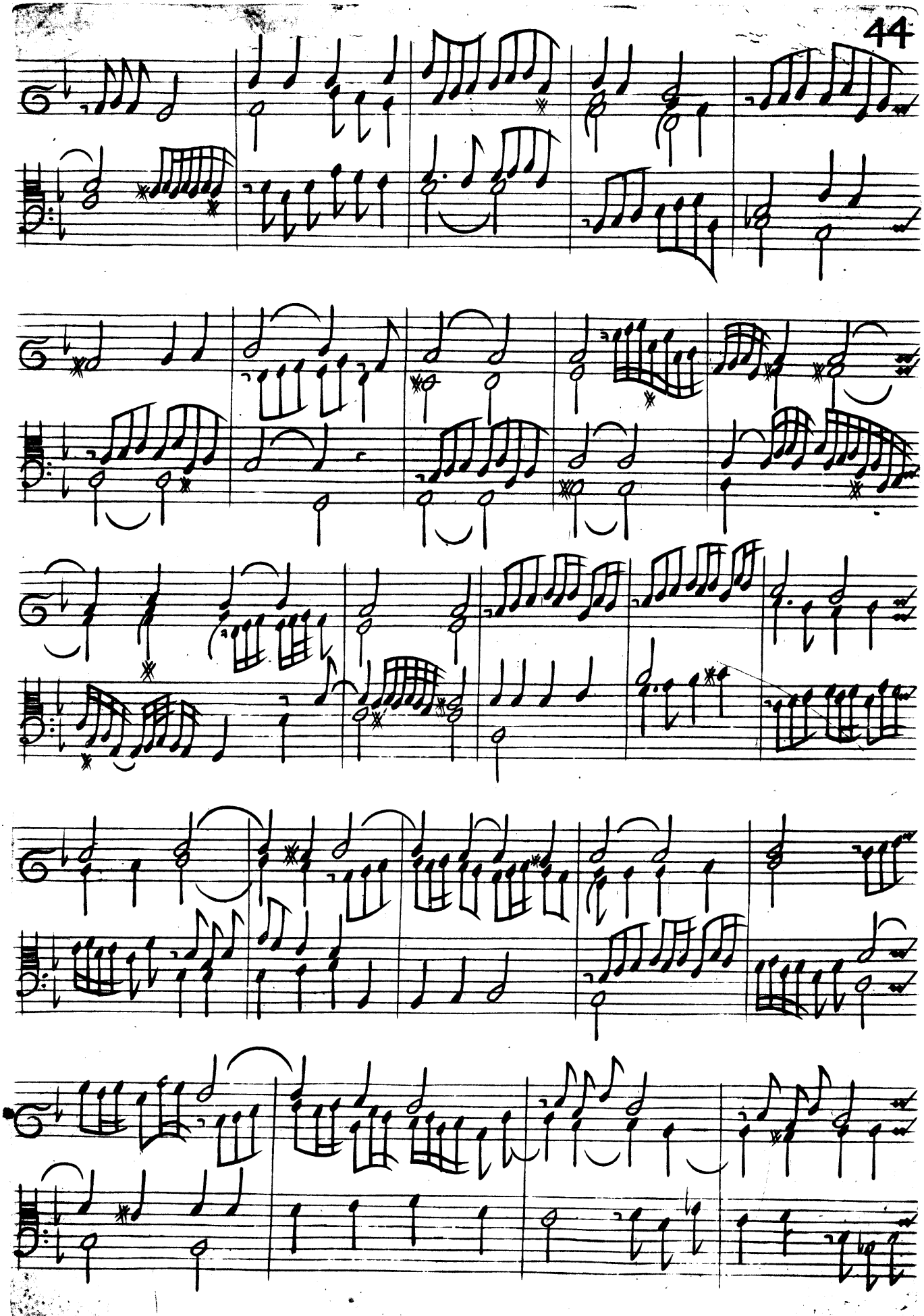


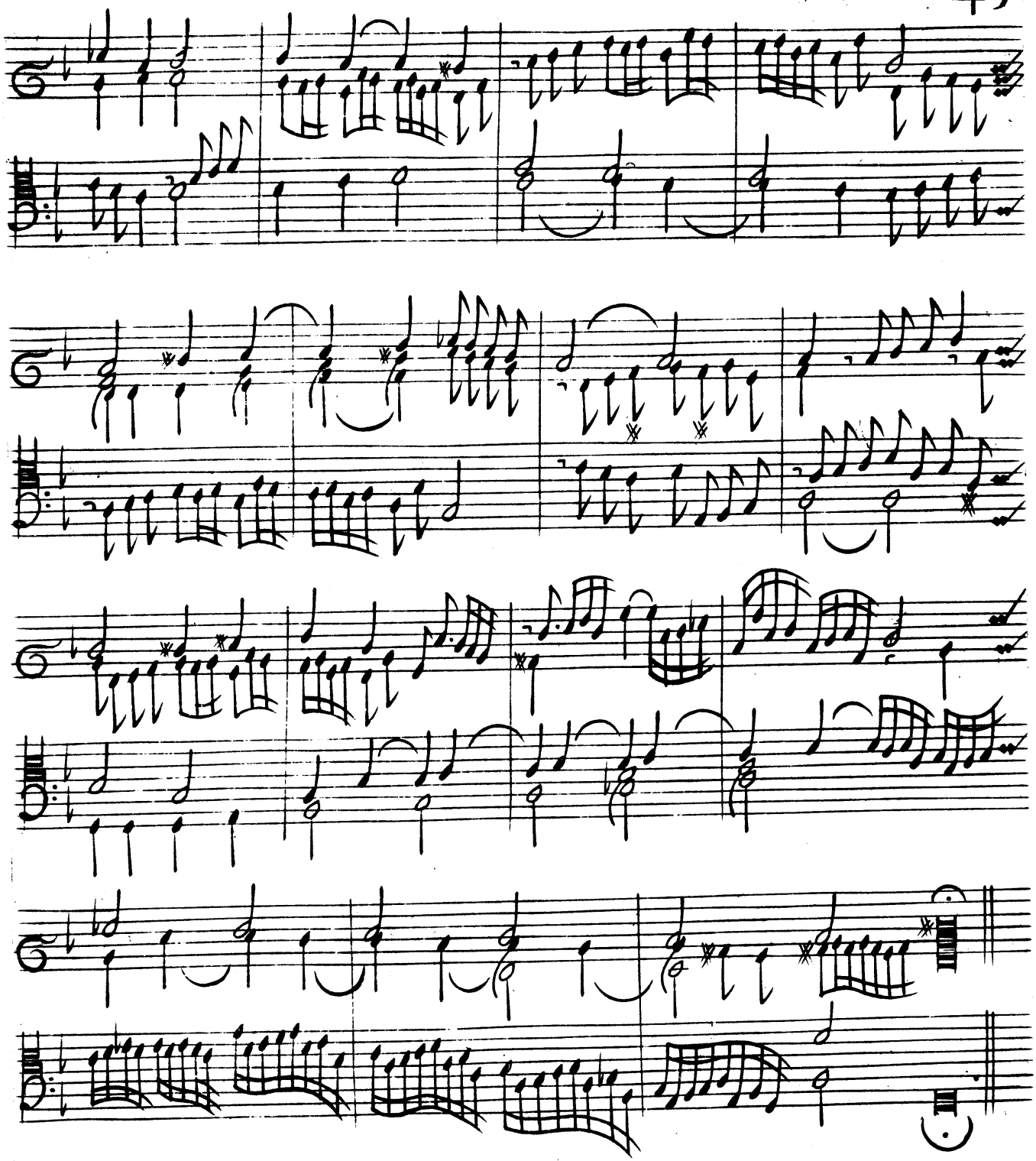
Canzona Prima.











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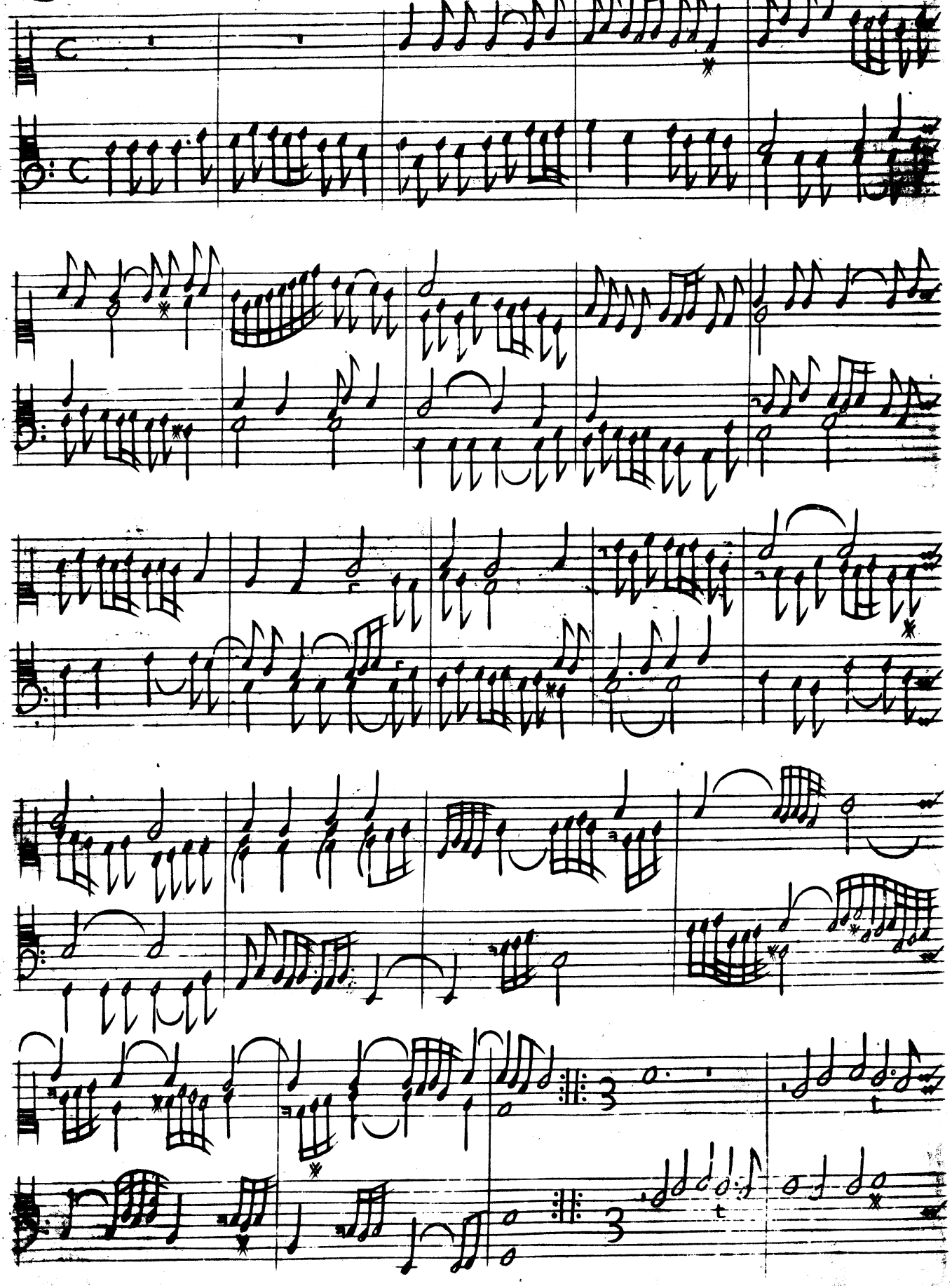

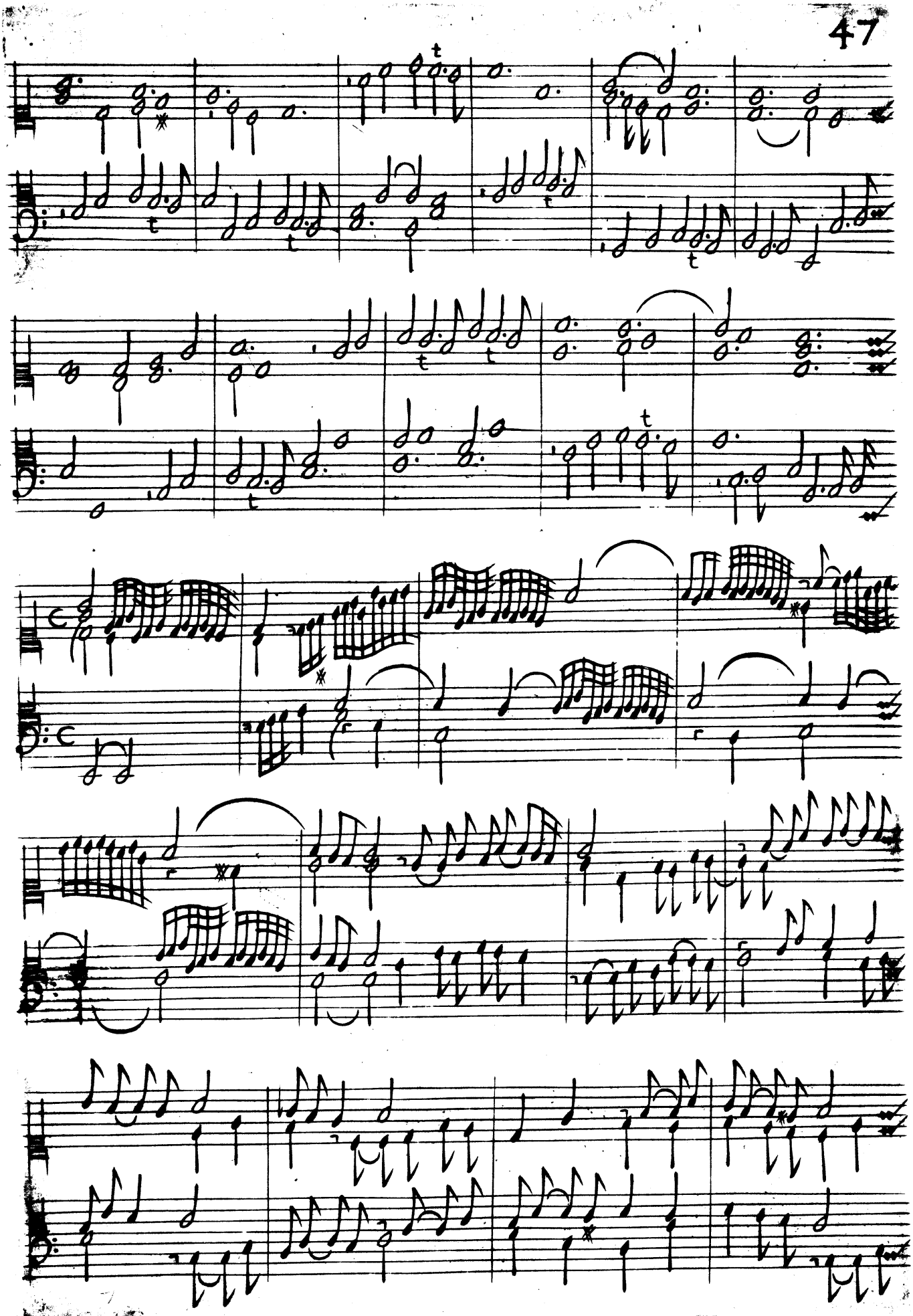

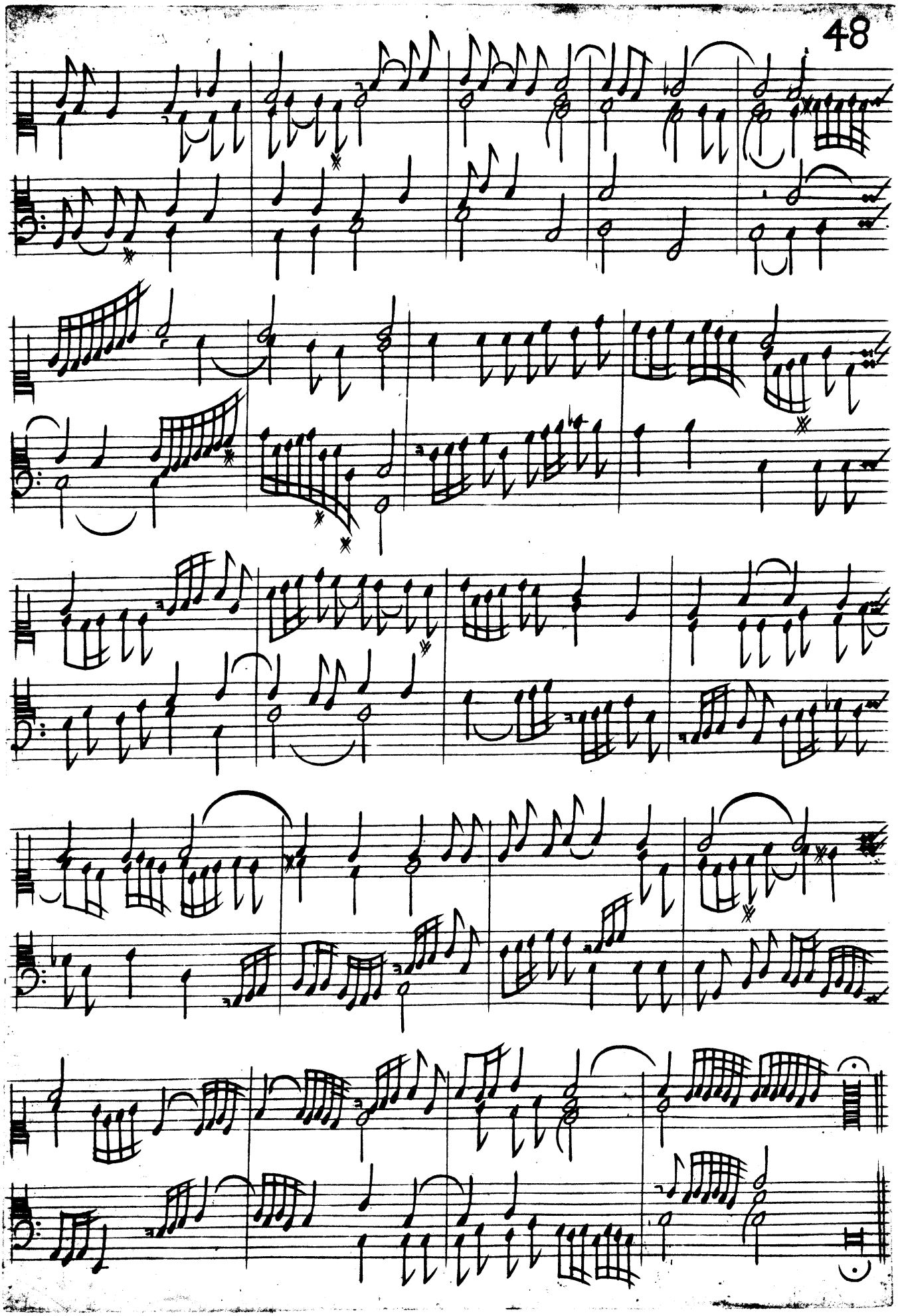

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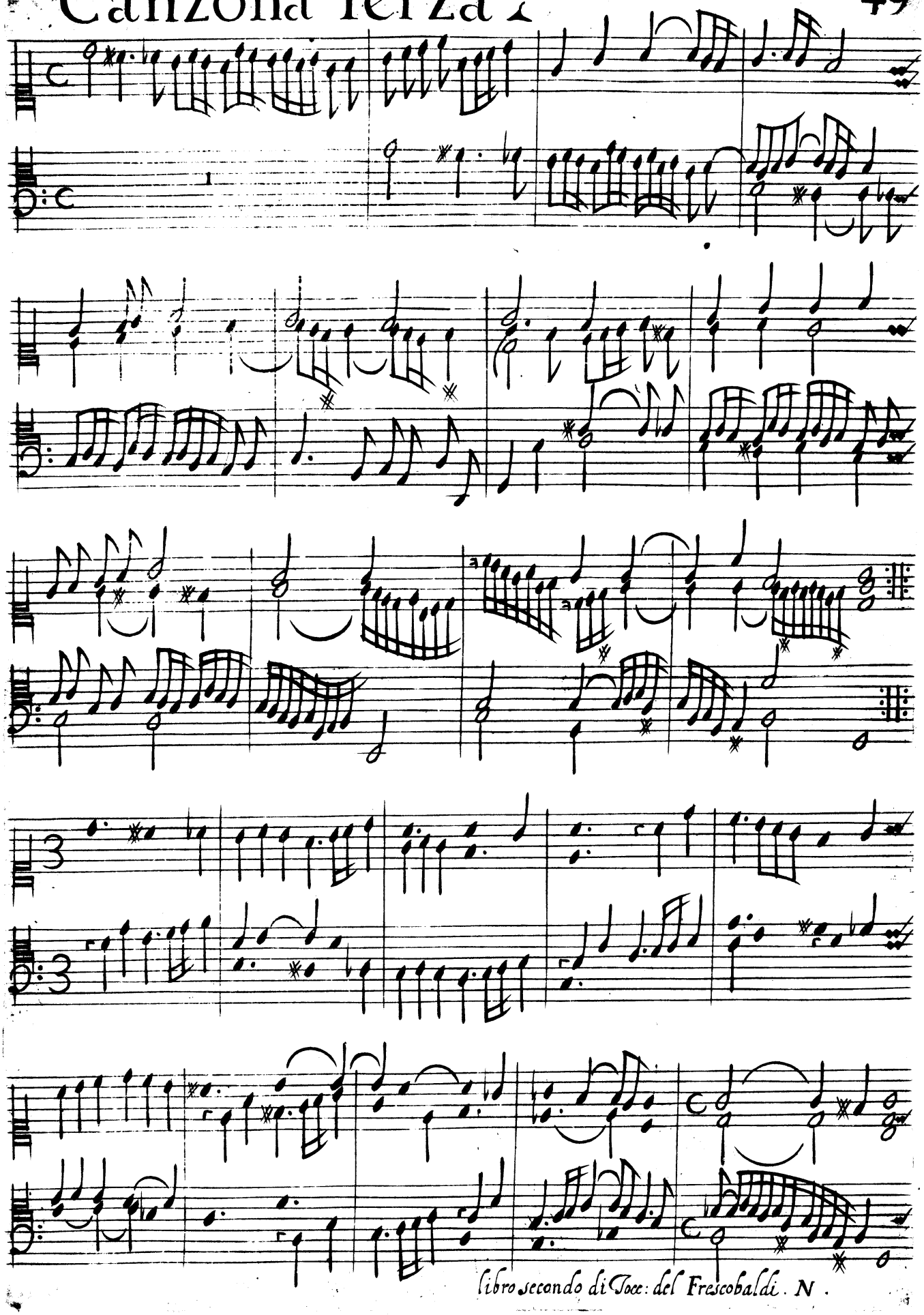

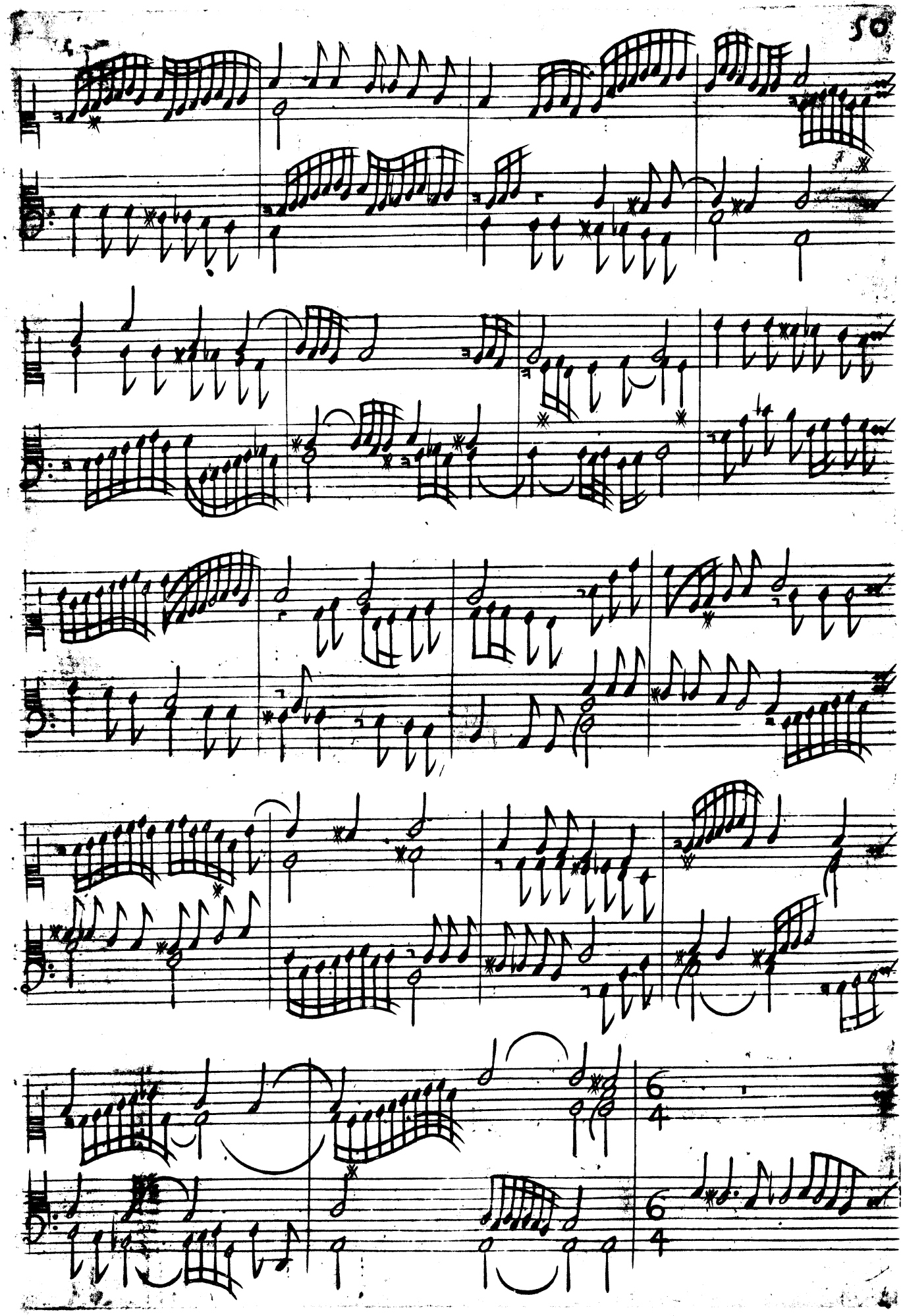

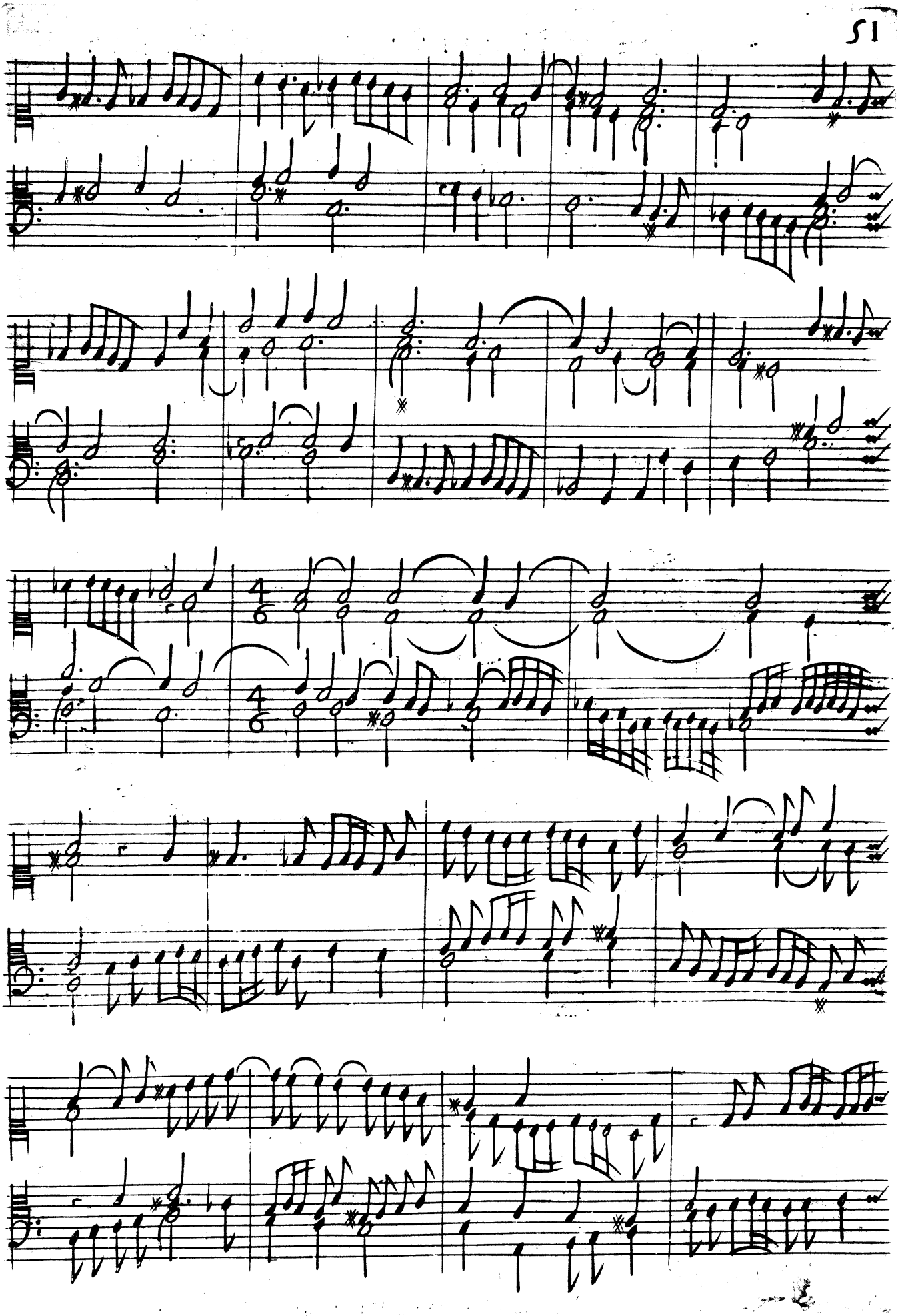

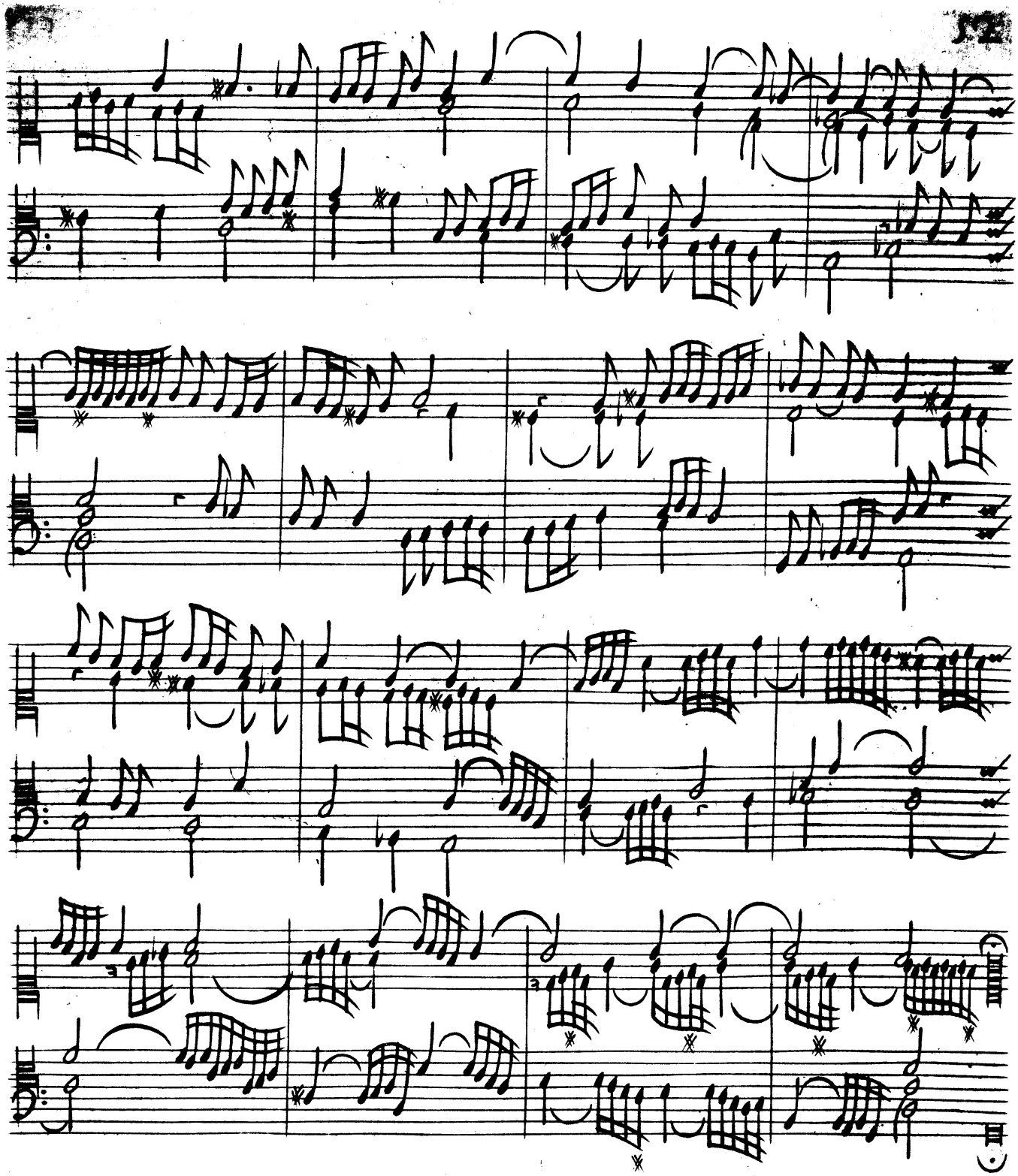

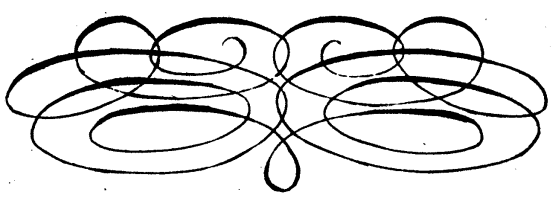

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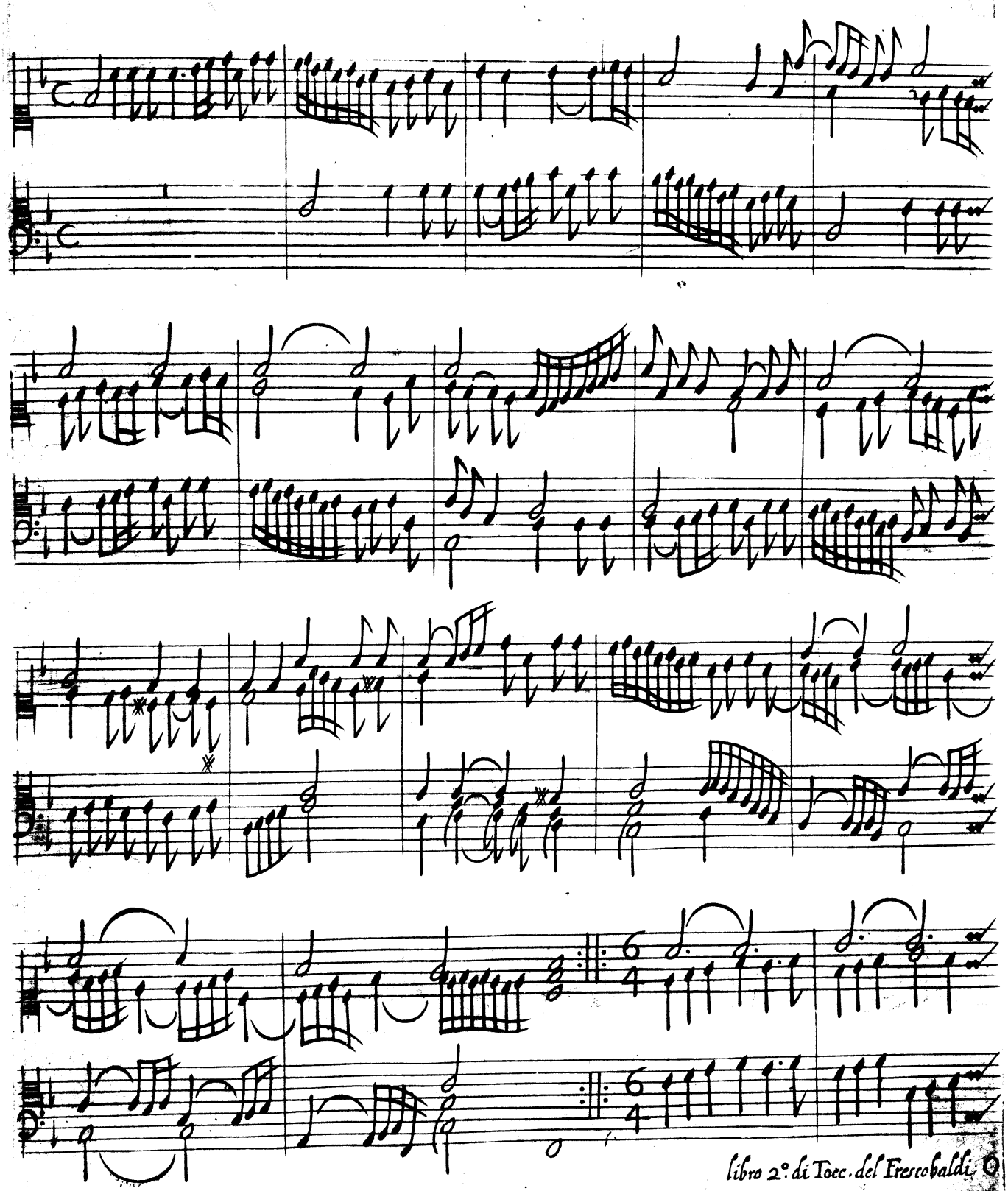
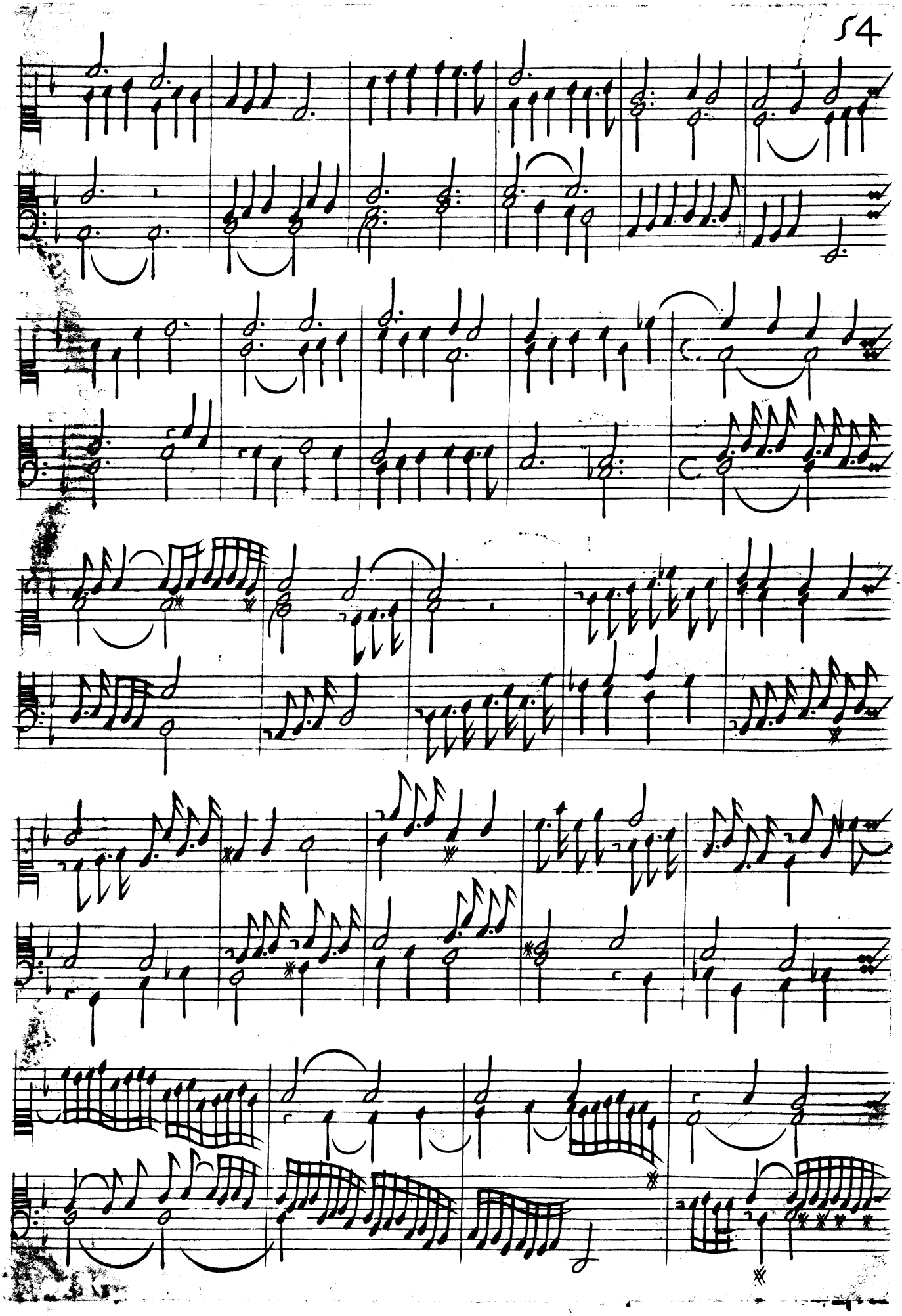
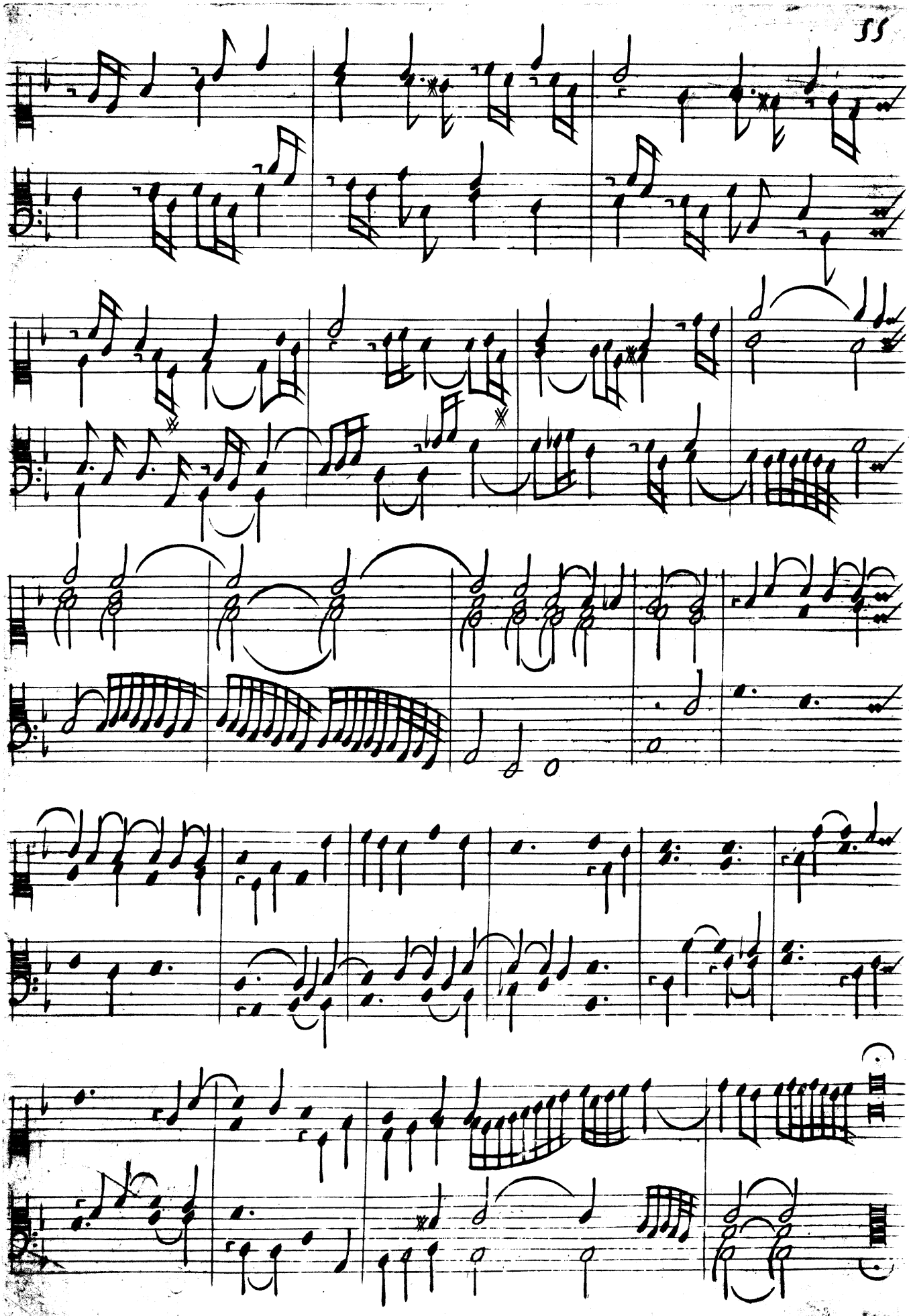
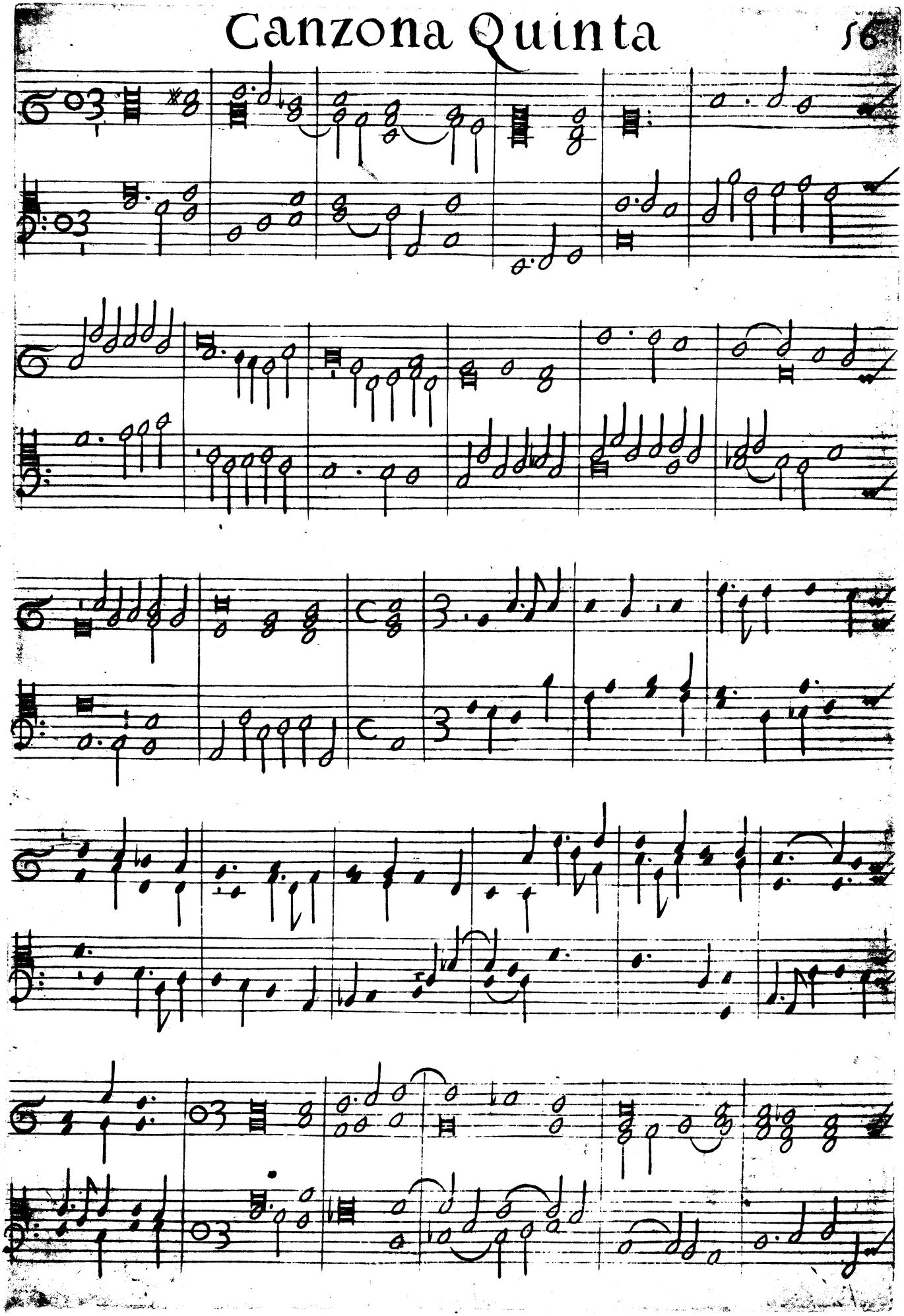
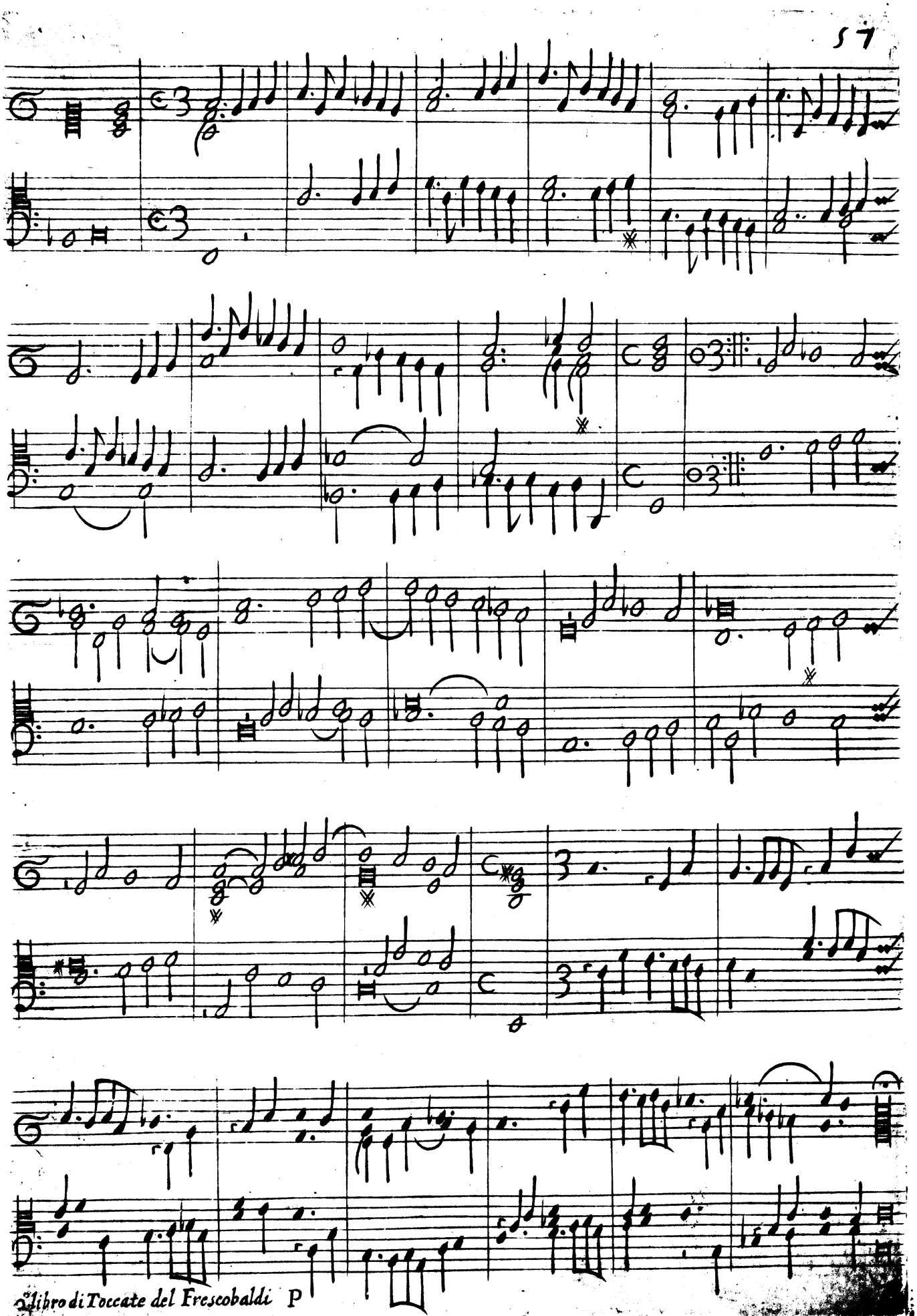




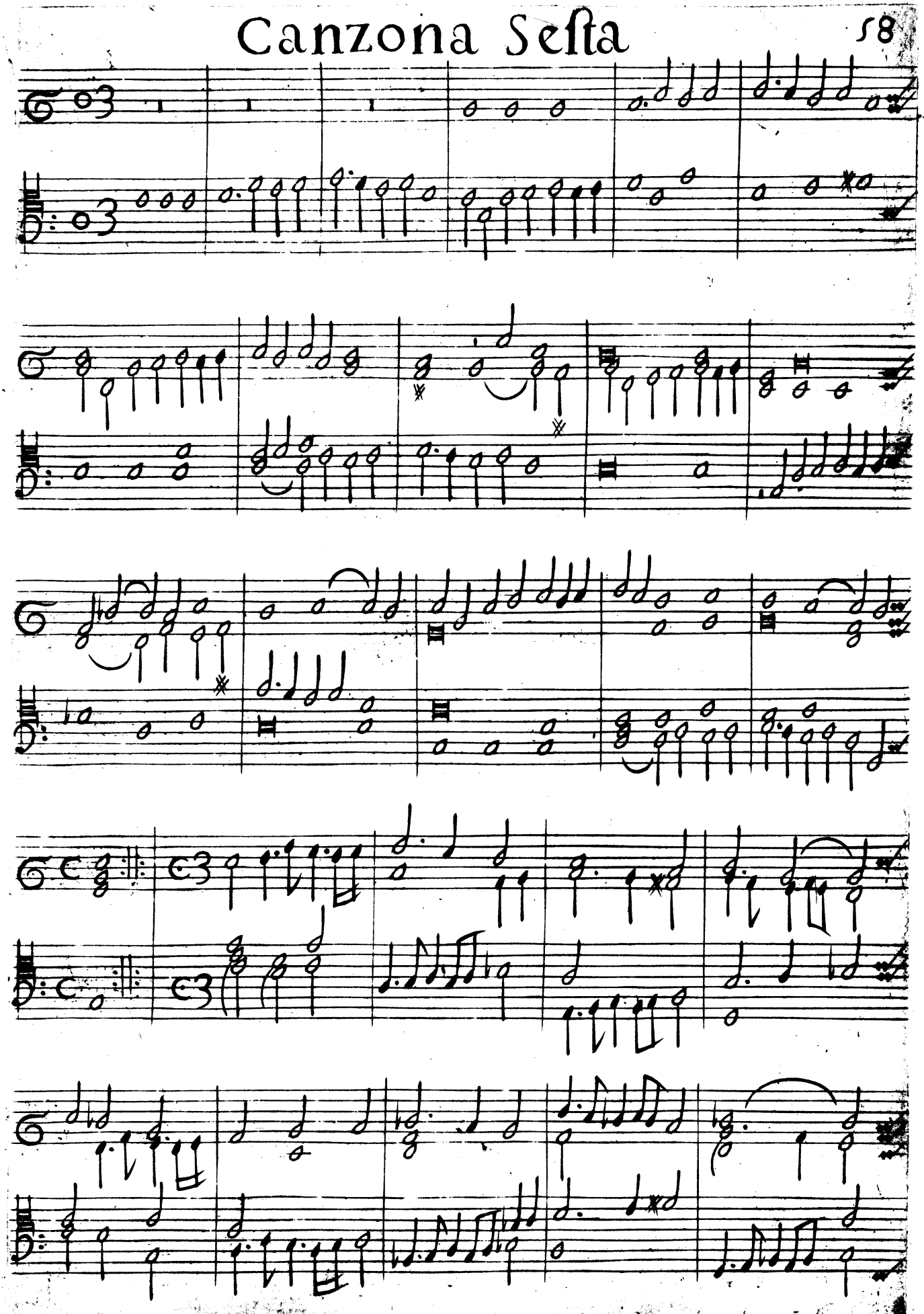


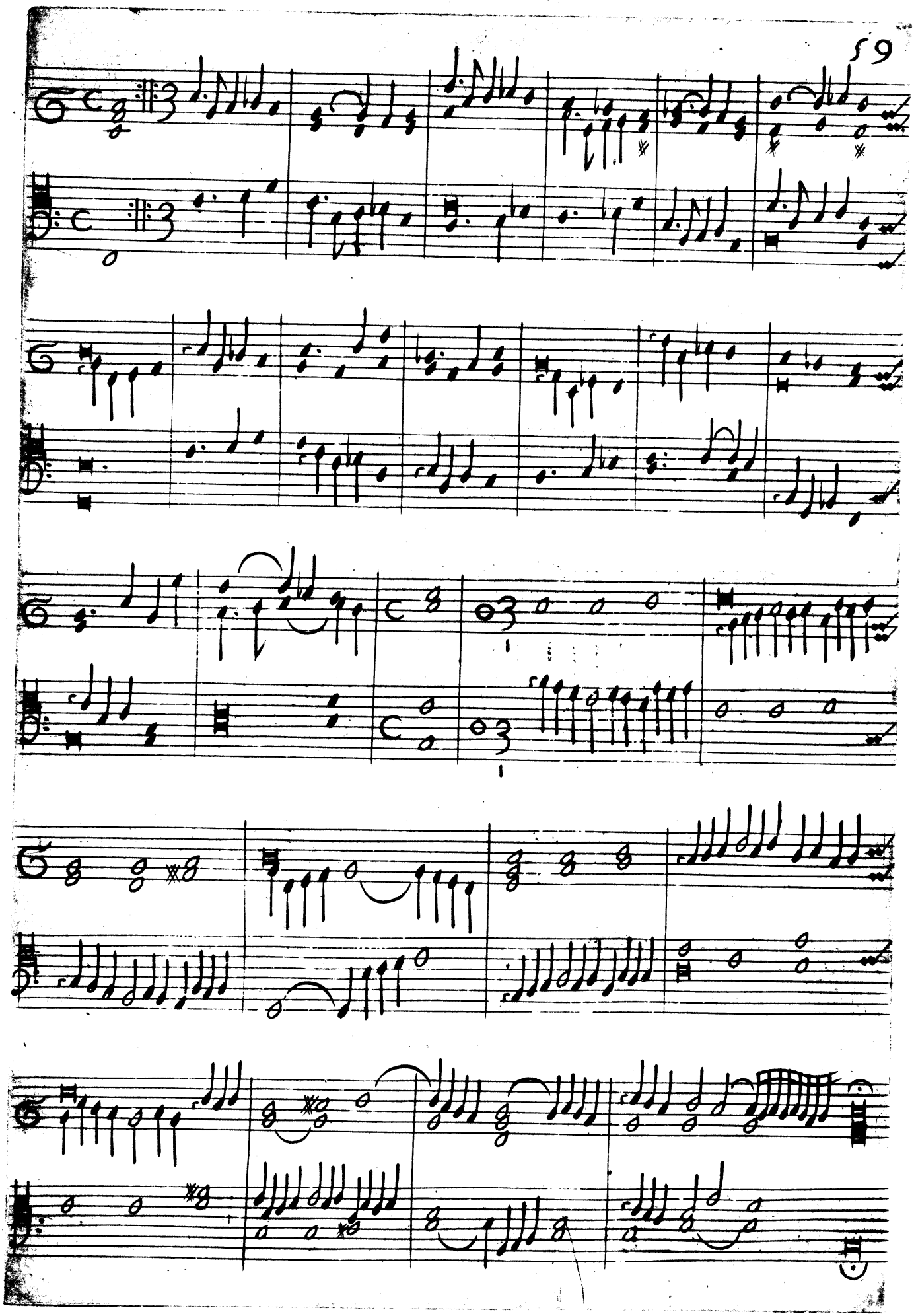
Canzona Quinta



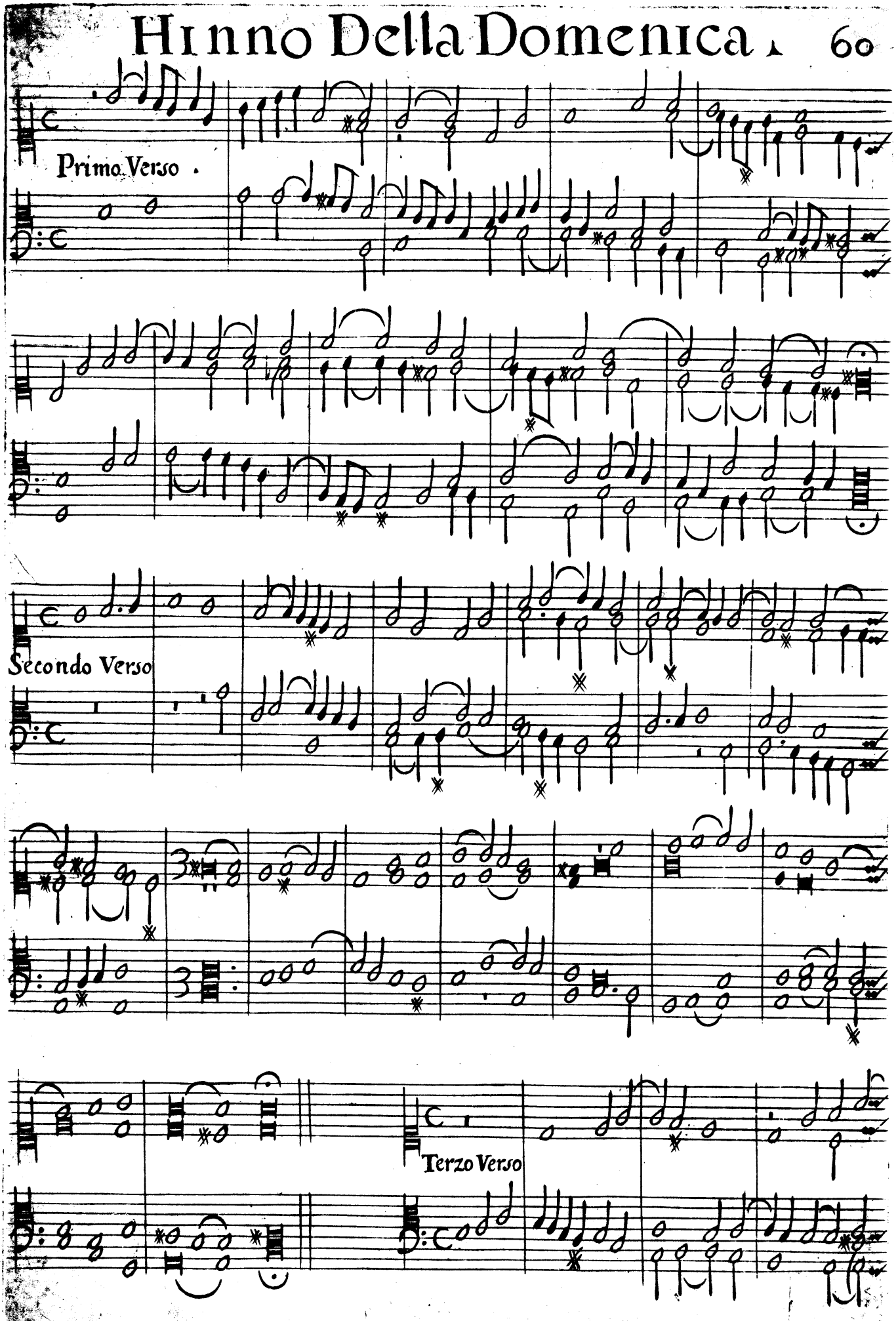


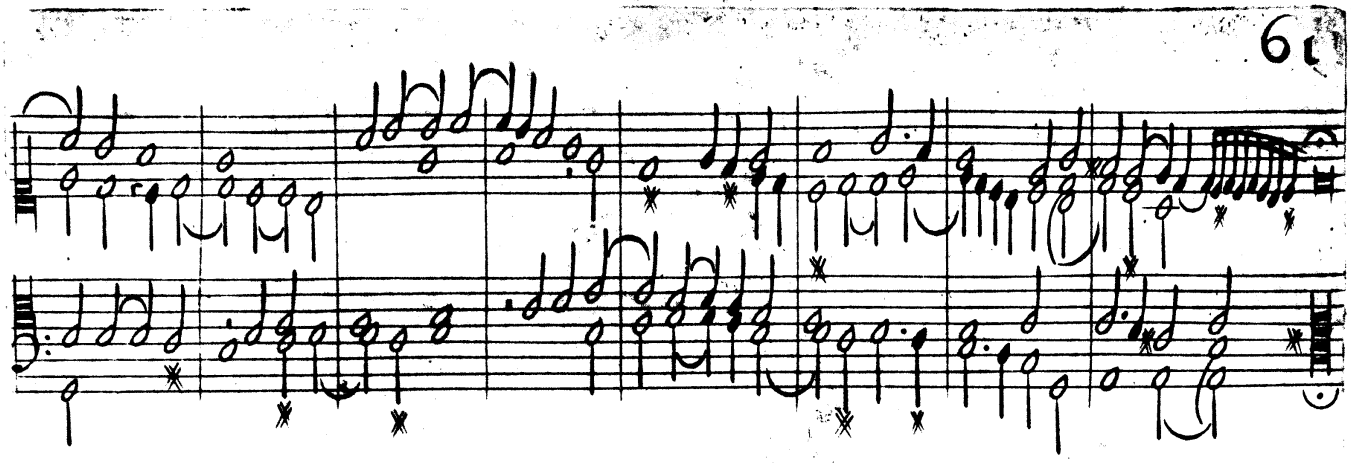
Canzona Sesta





Hinno Della Domenica. 60





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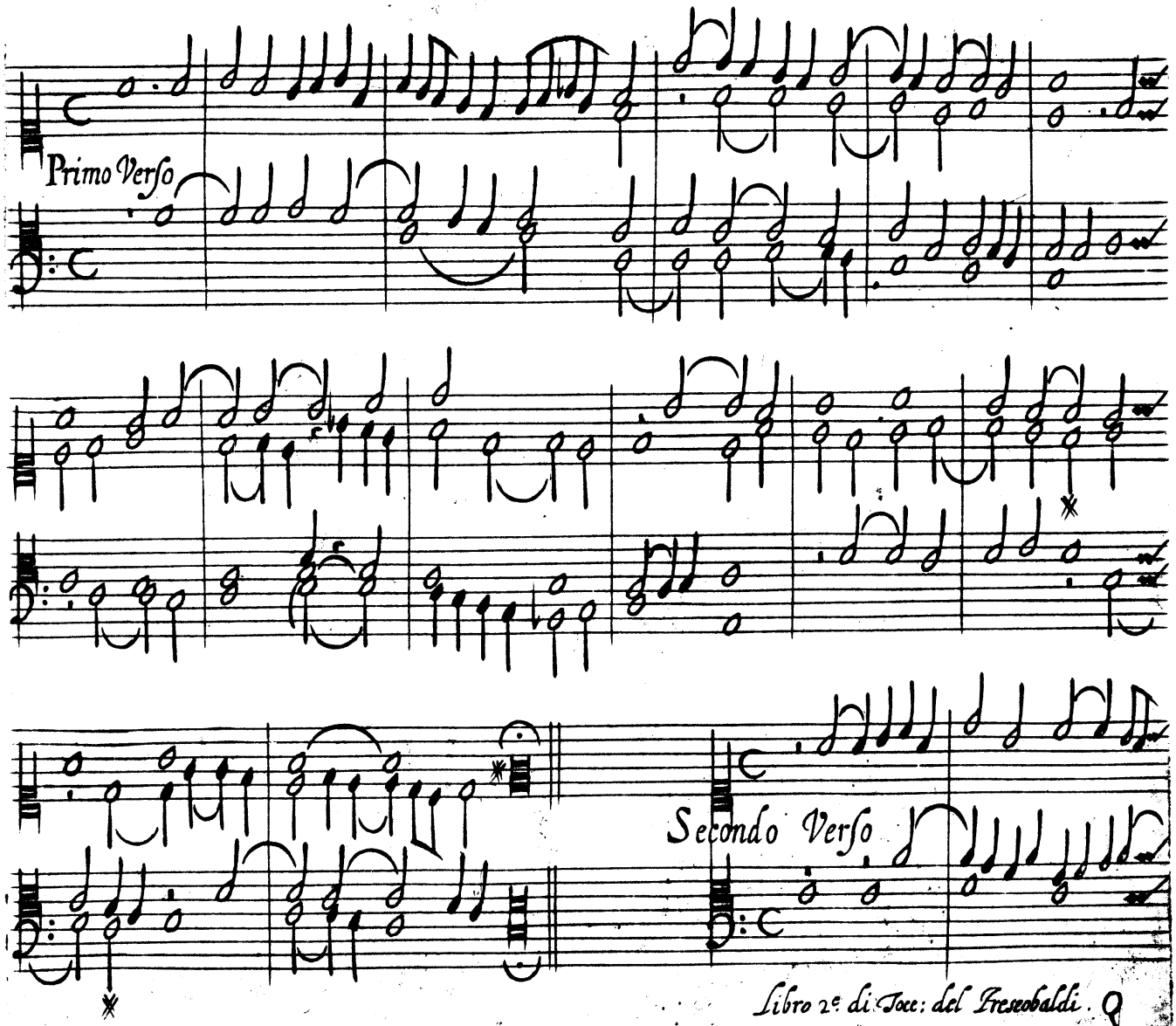

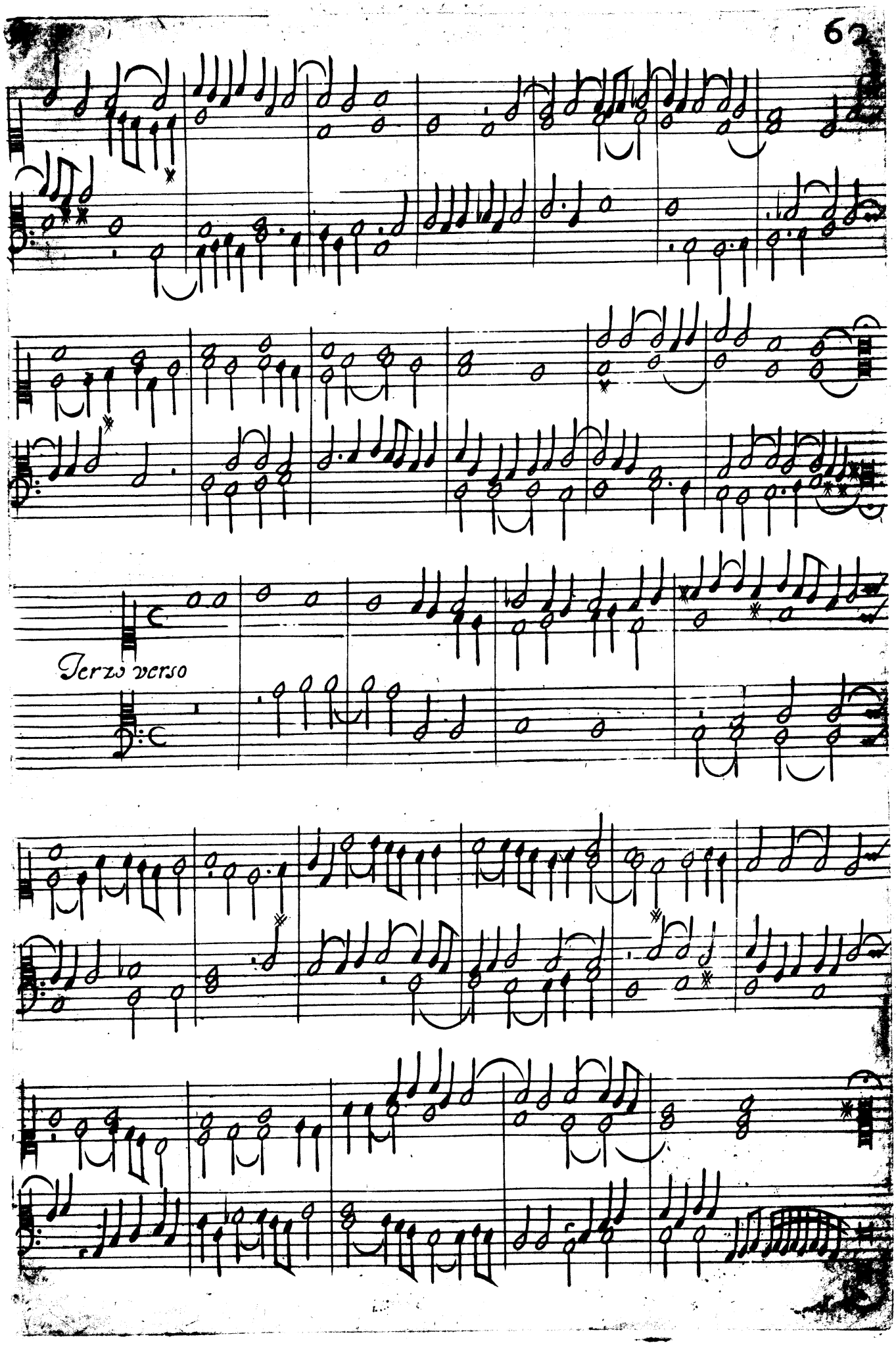
Terzo verso

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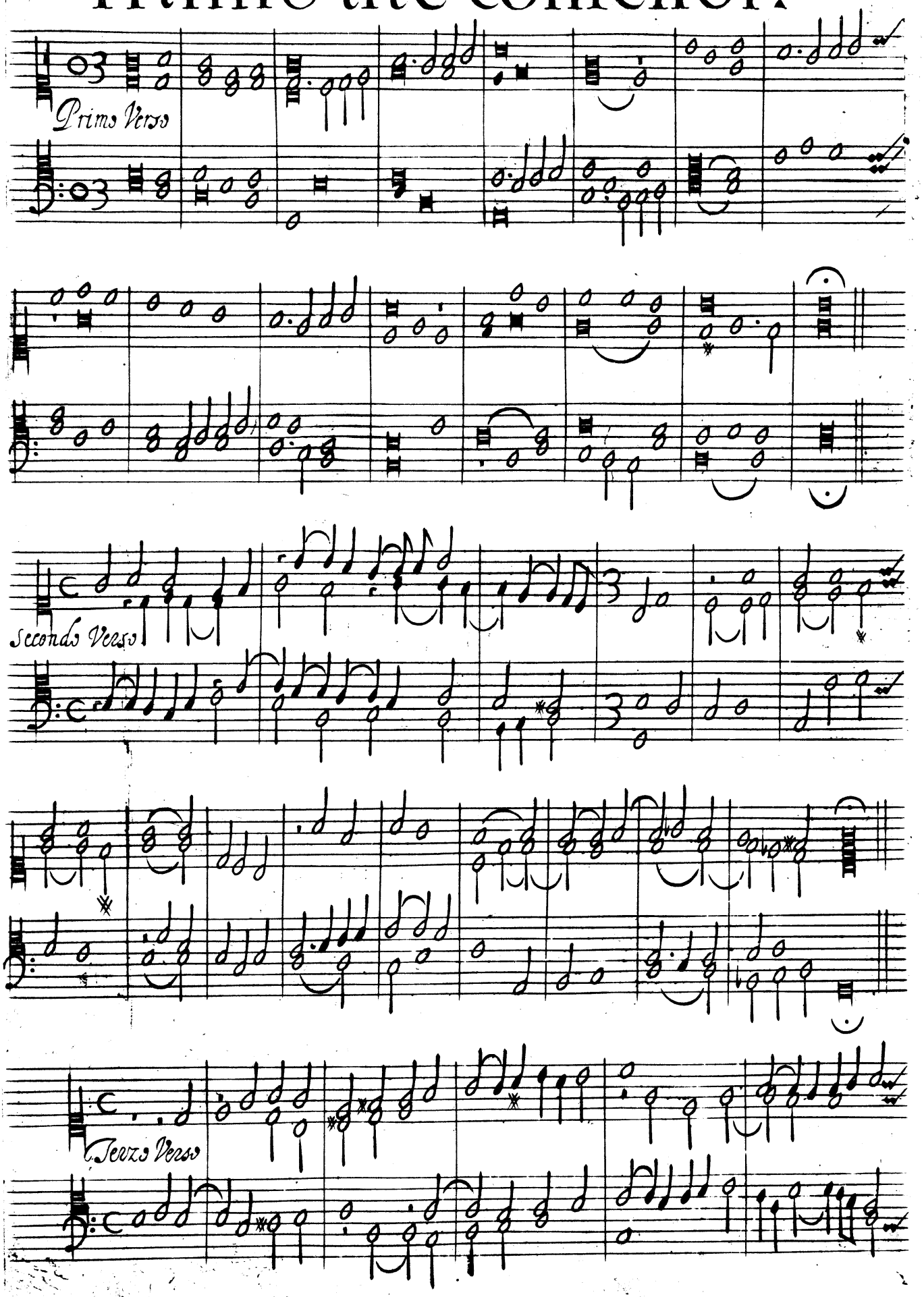

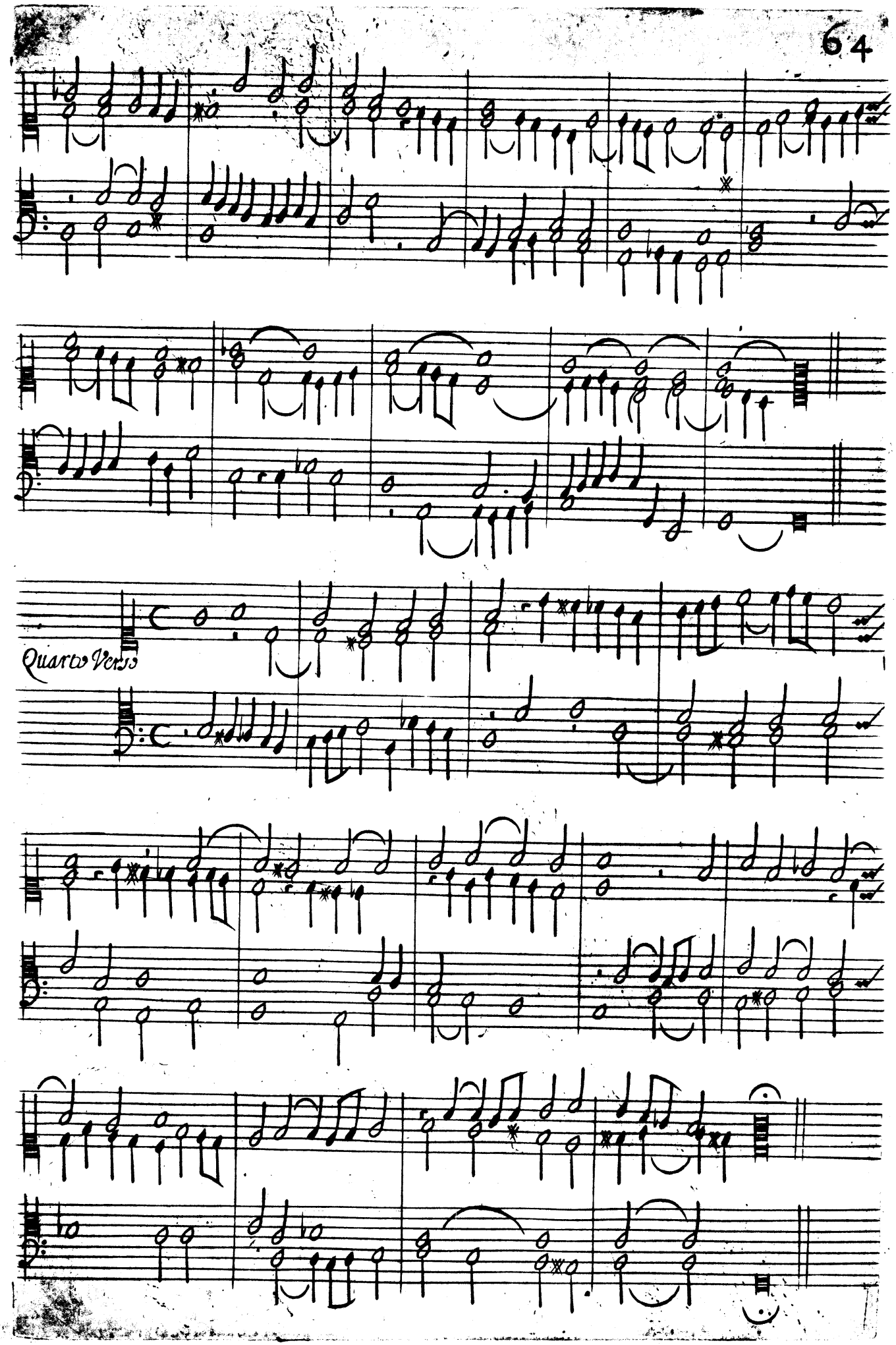
Quarto Versus

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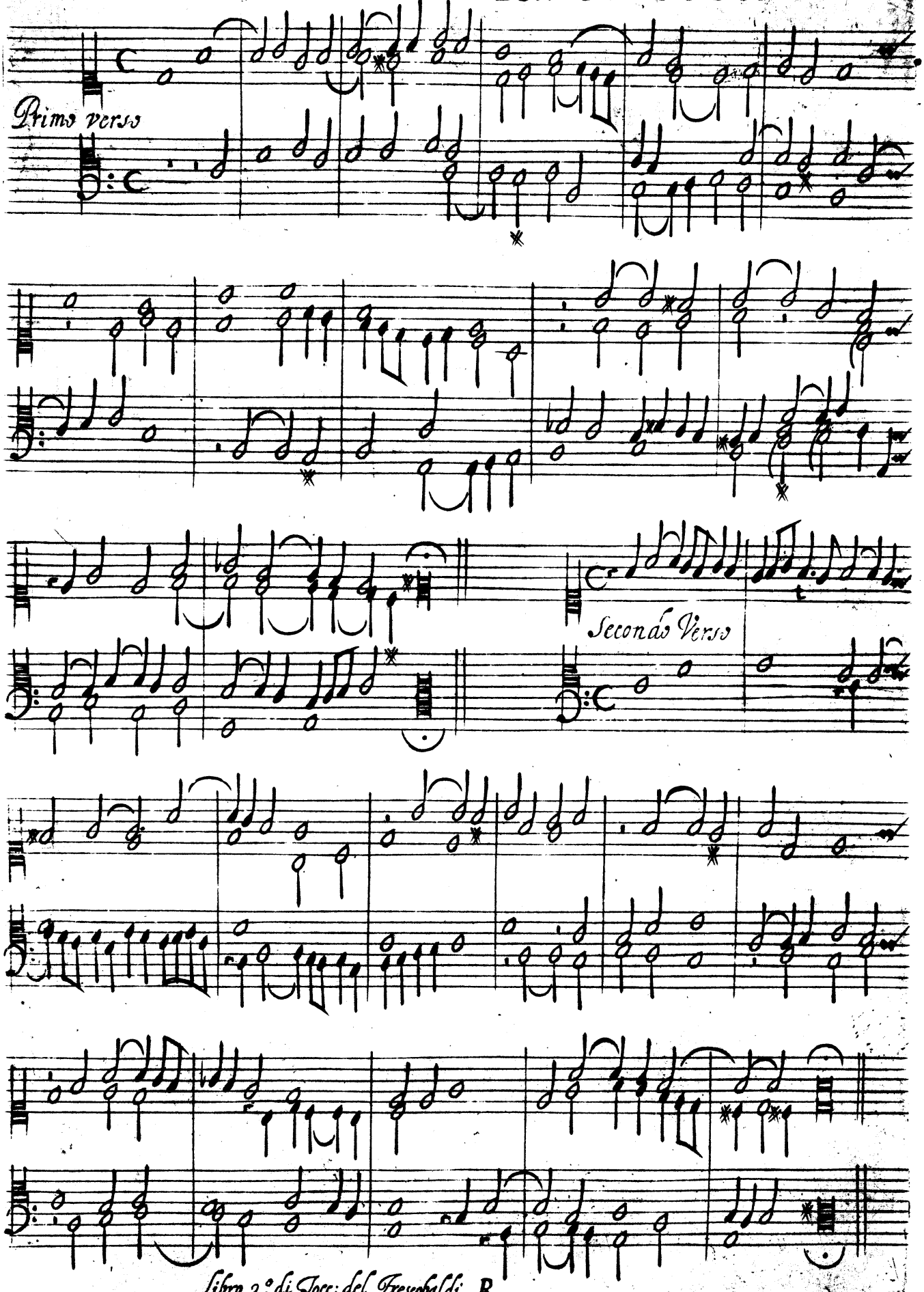
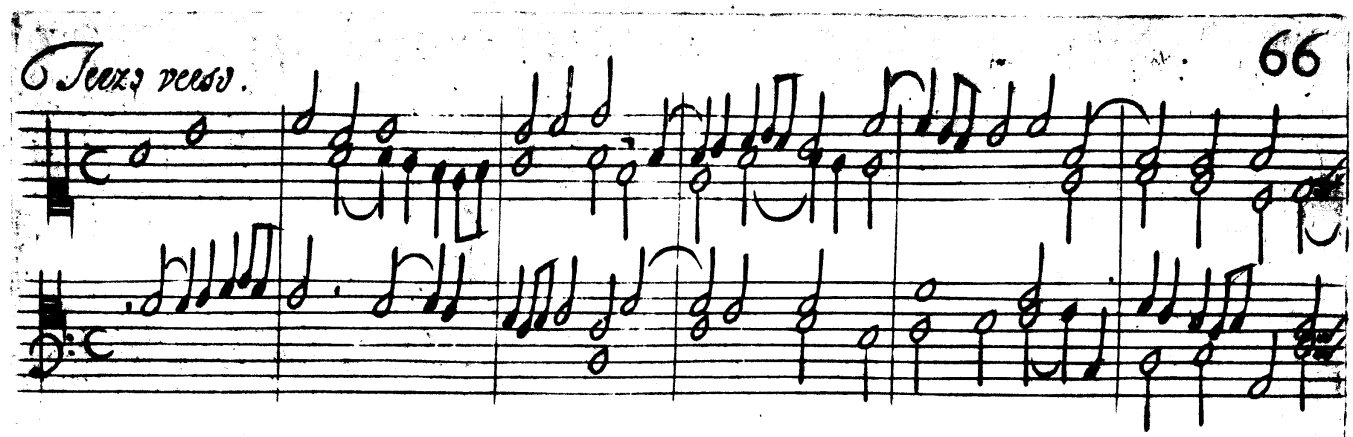
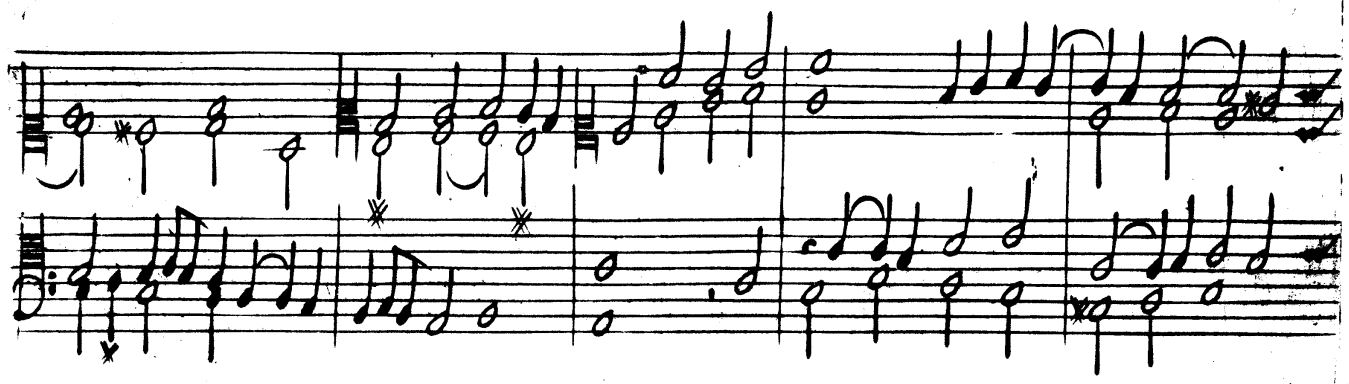
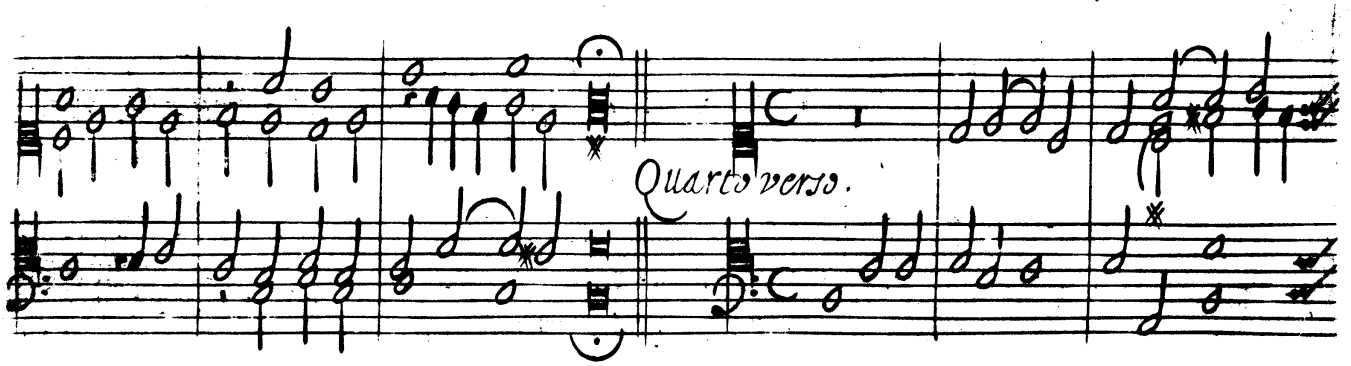


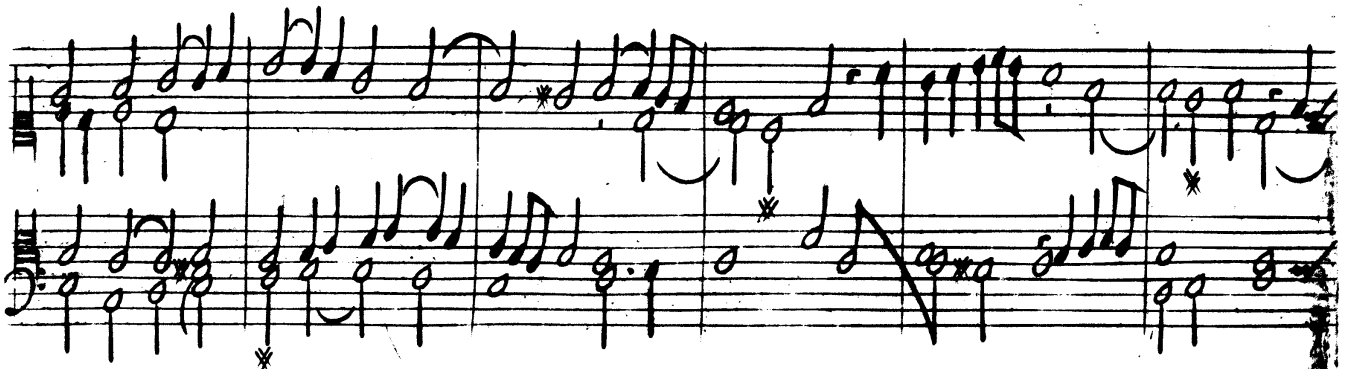
Terzo verso.

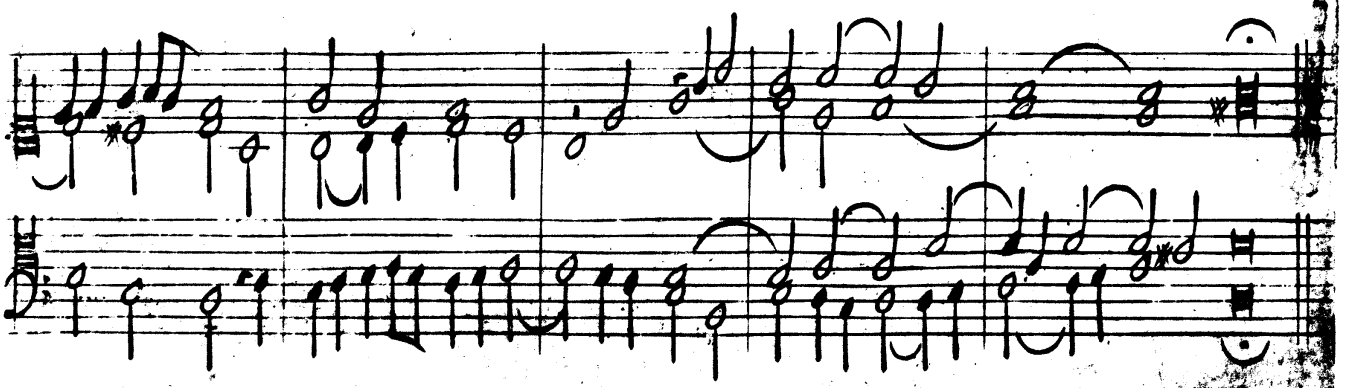






Quarto verso.





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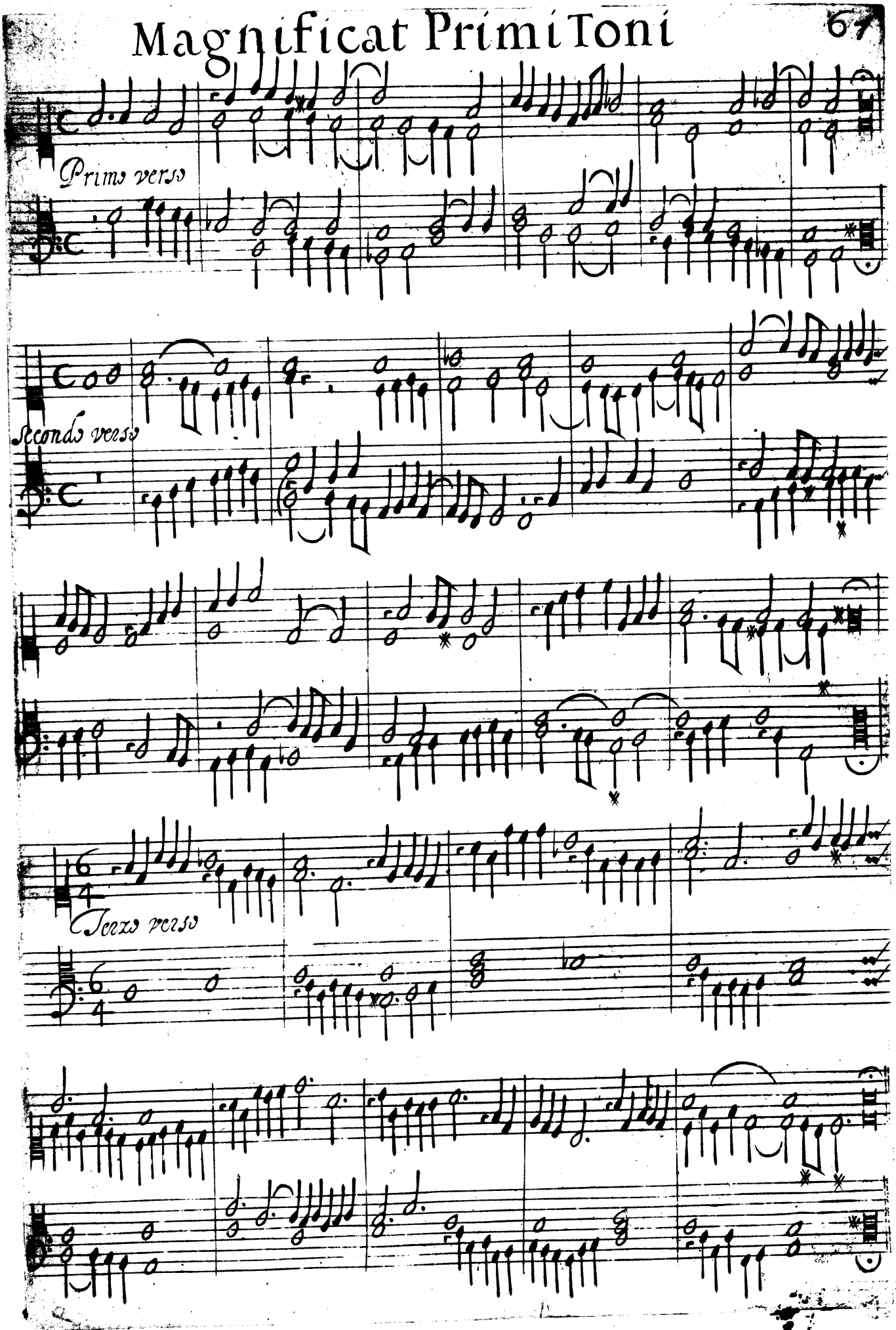
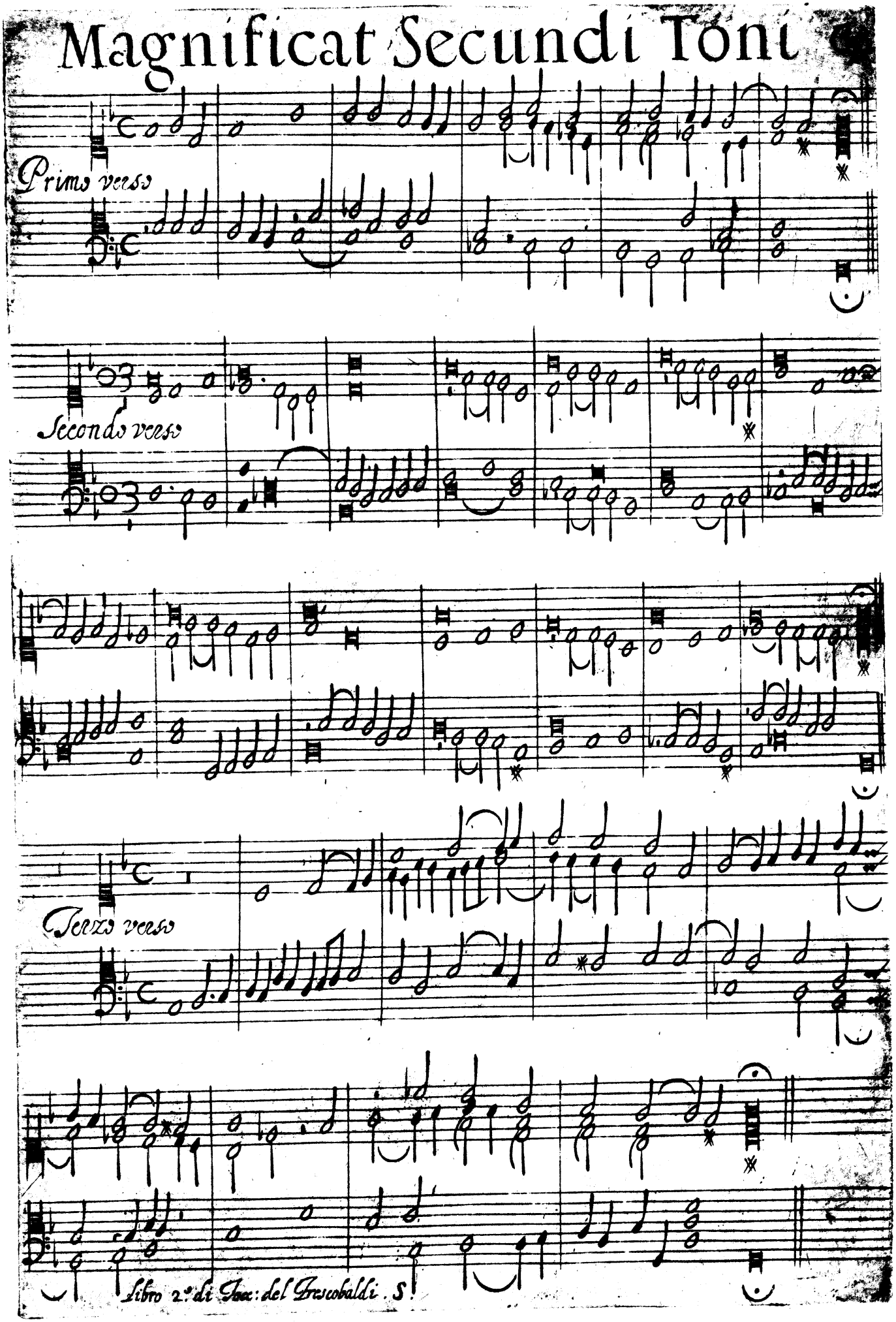
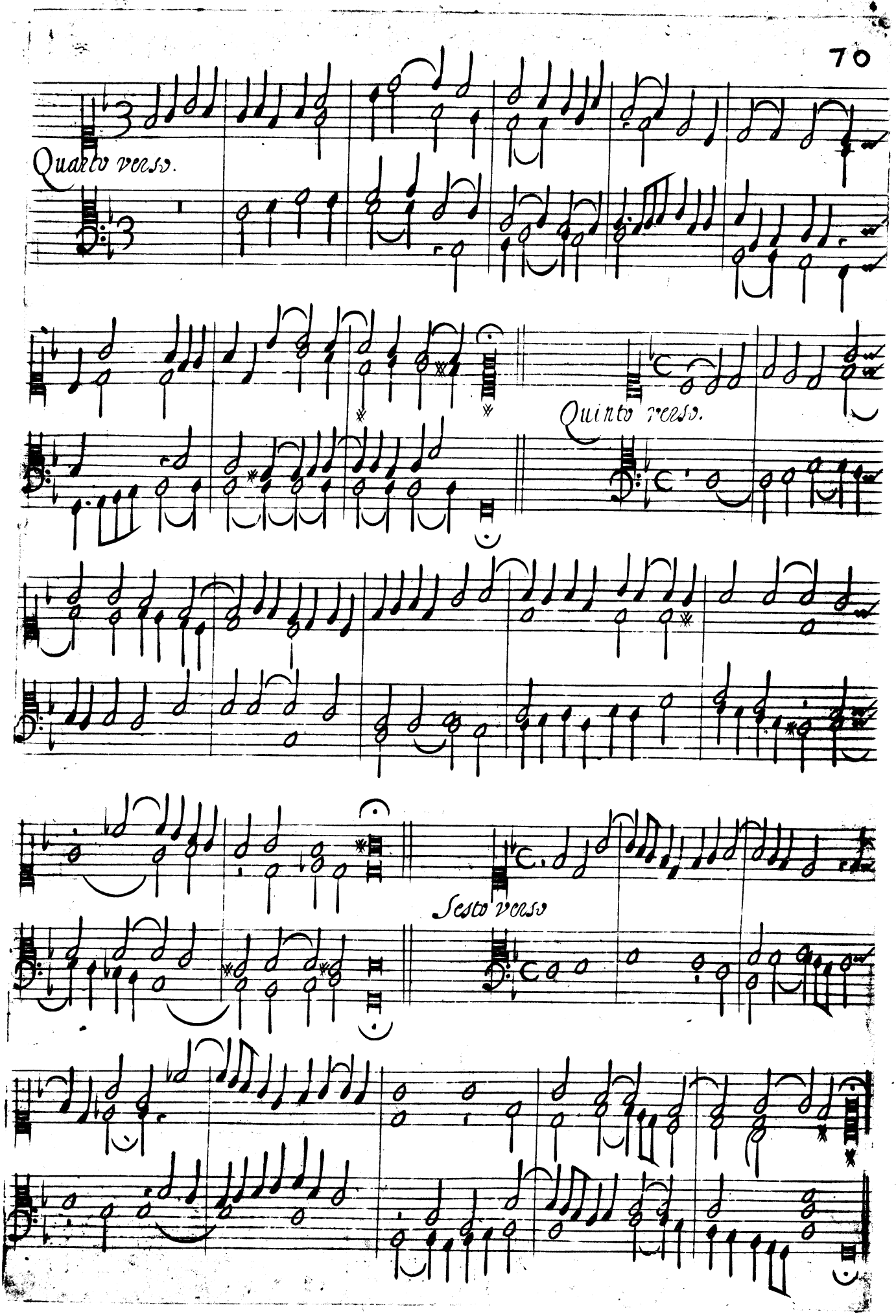


Quarto verso

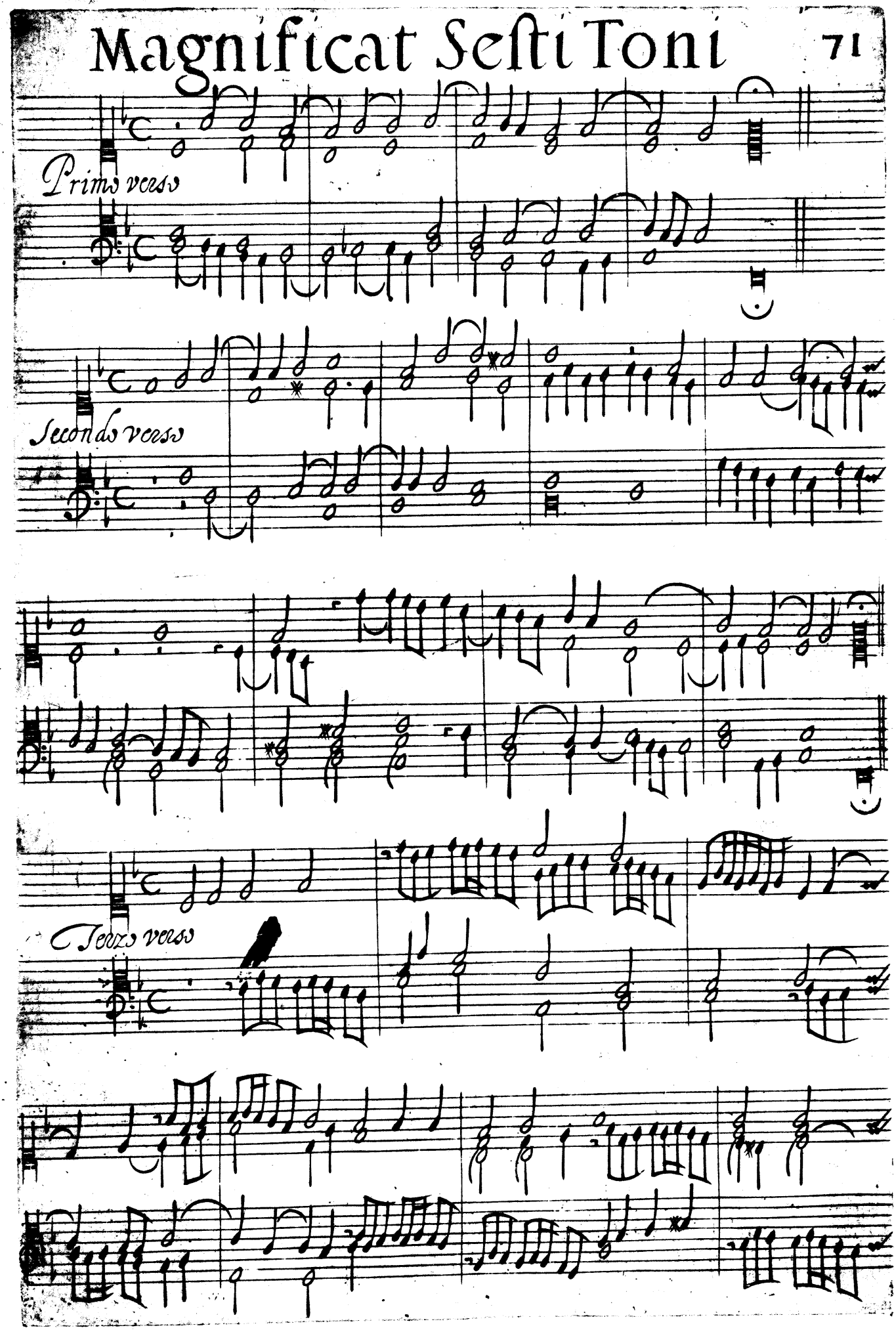
Quinto verso

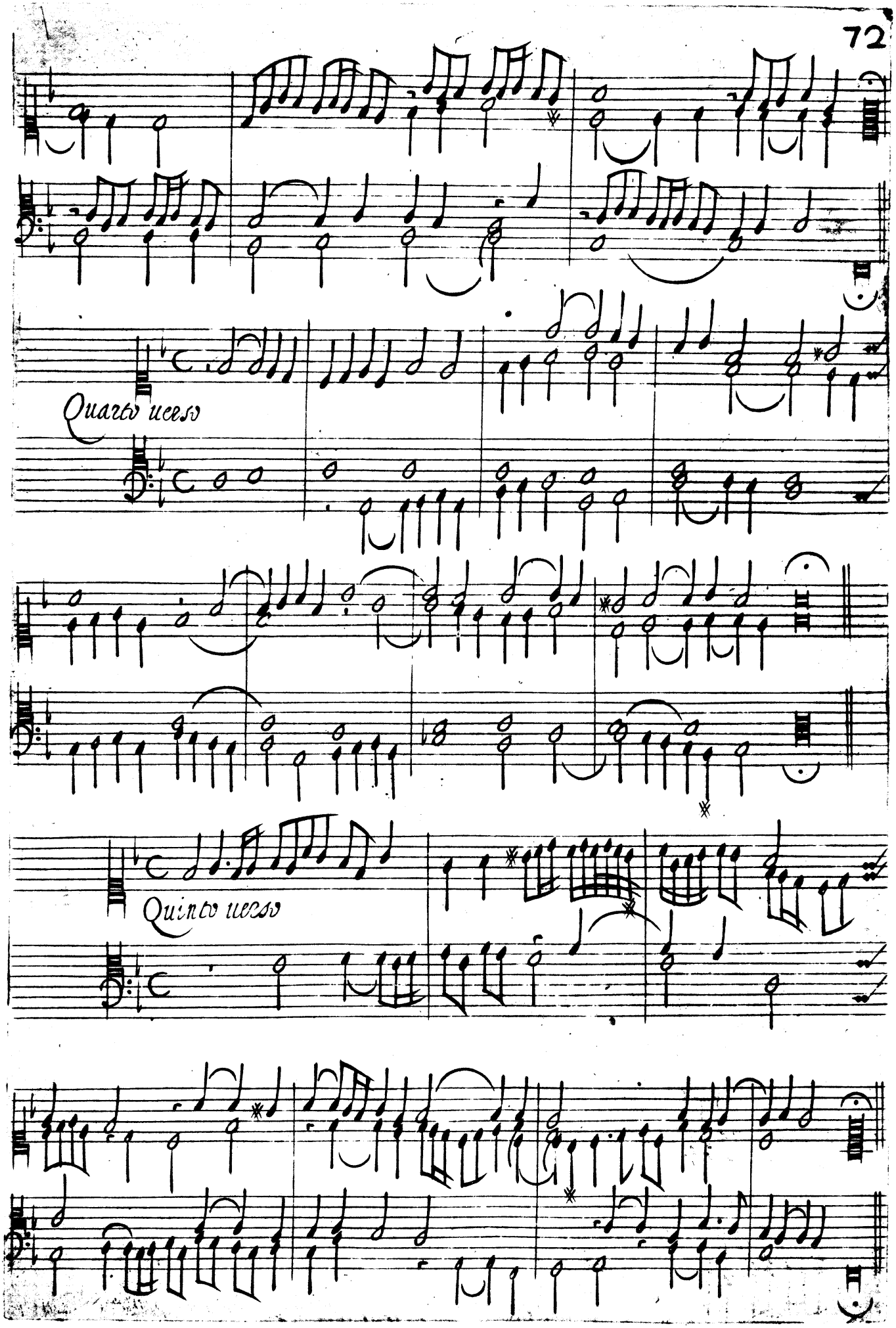
Magnificat Secundi Toni




Quarto verso.
Quinto verso.
Sesto verso

Magnificat Sesti Toni

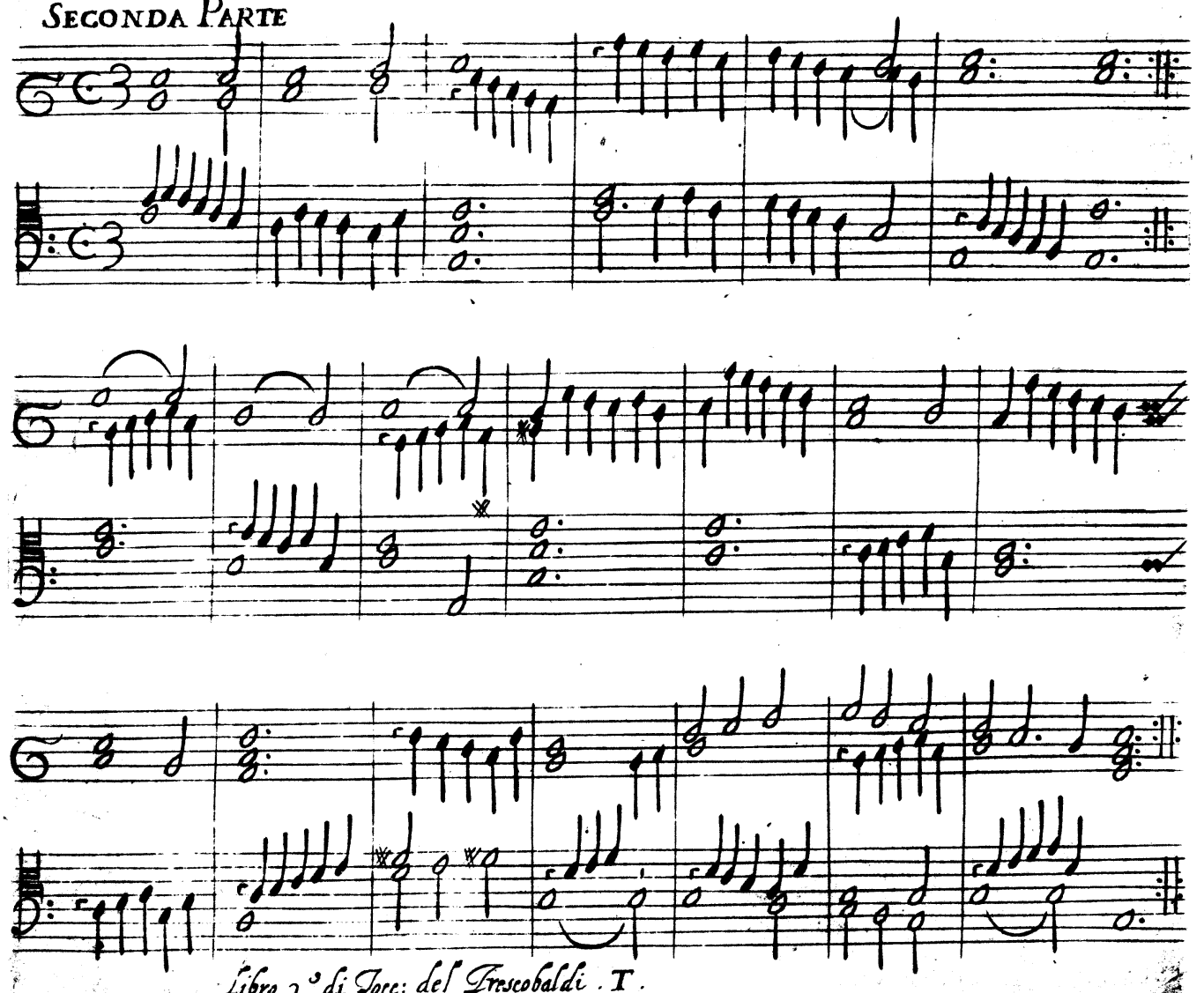


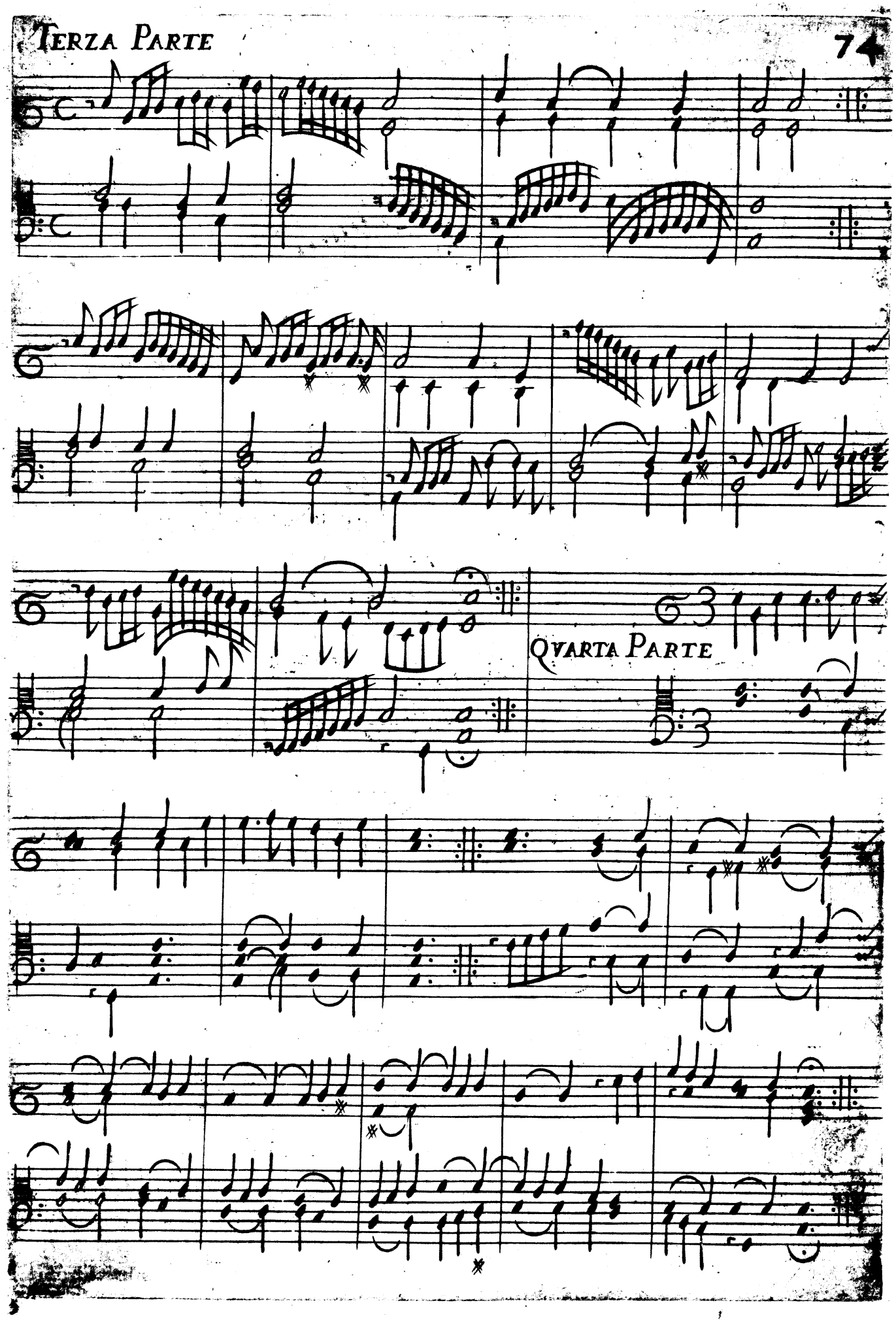

Quarto uerso
Quinto uerso

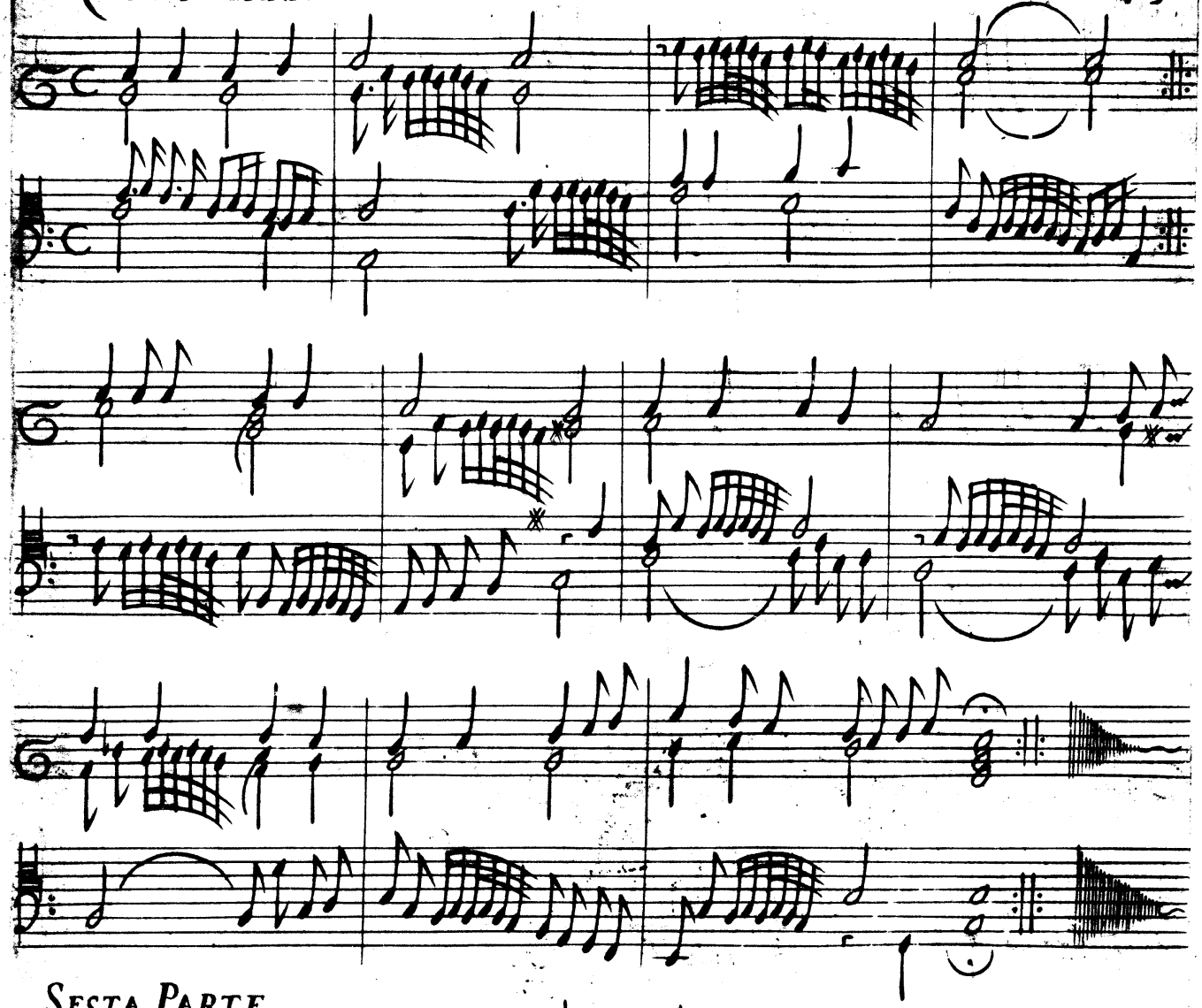
Aria detto Balletto

Prima Parte

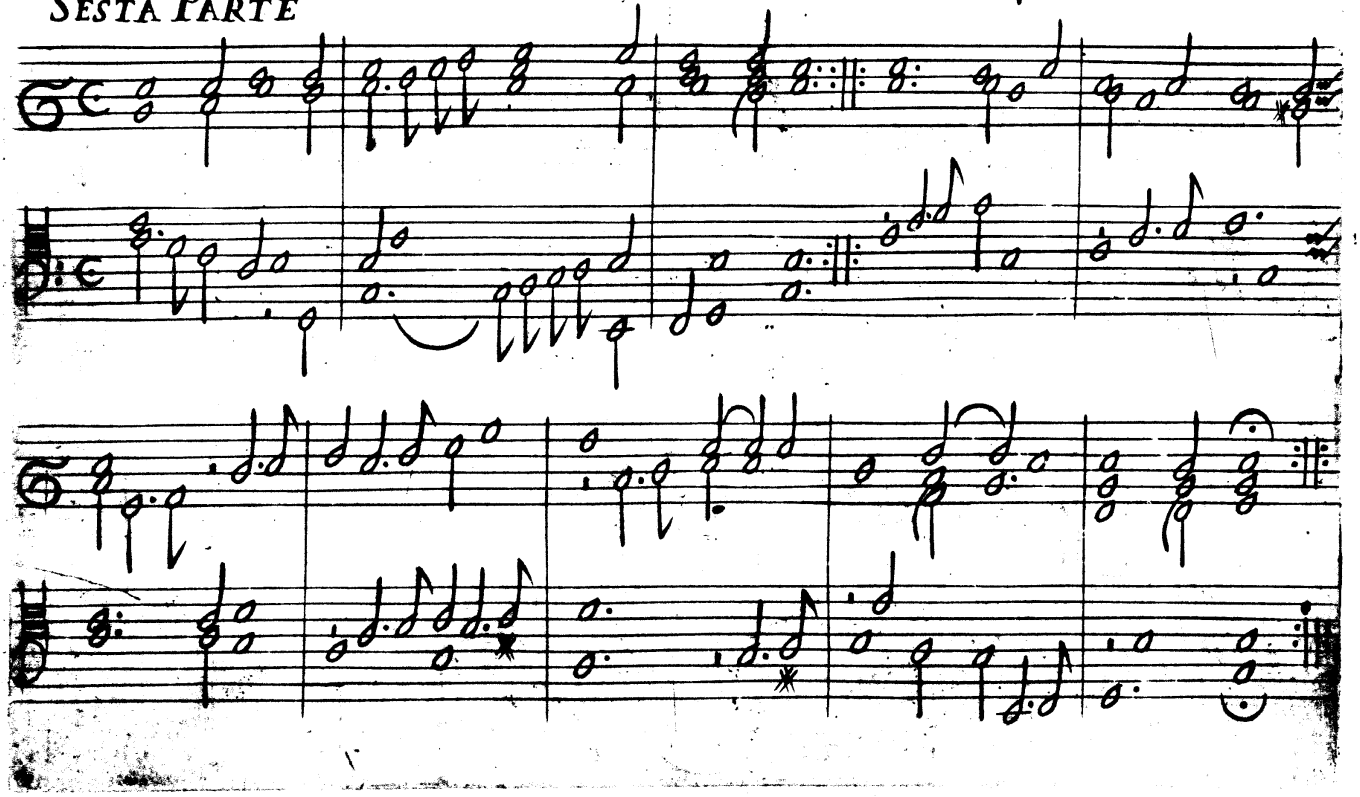
Seconda Parte

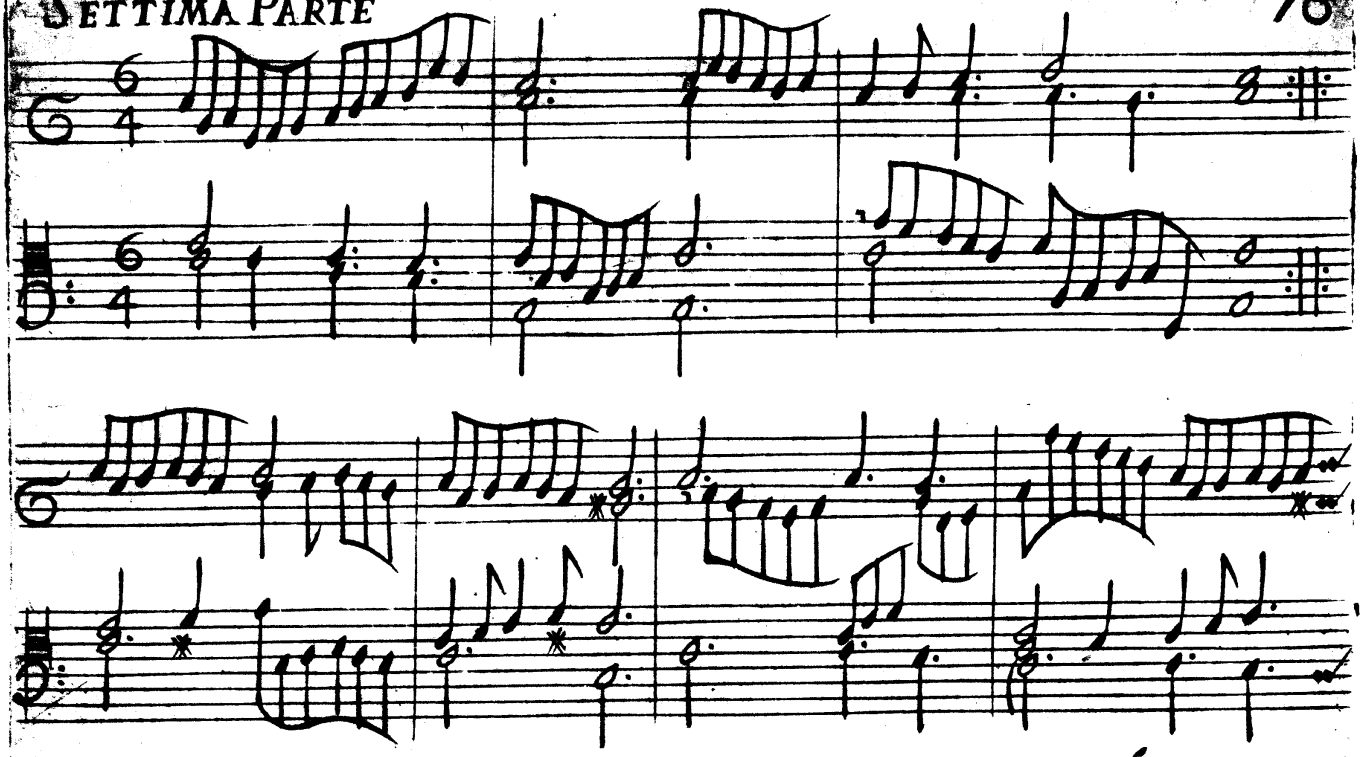



QVARTA PARTE

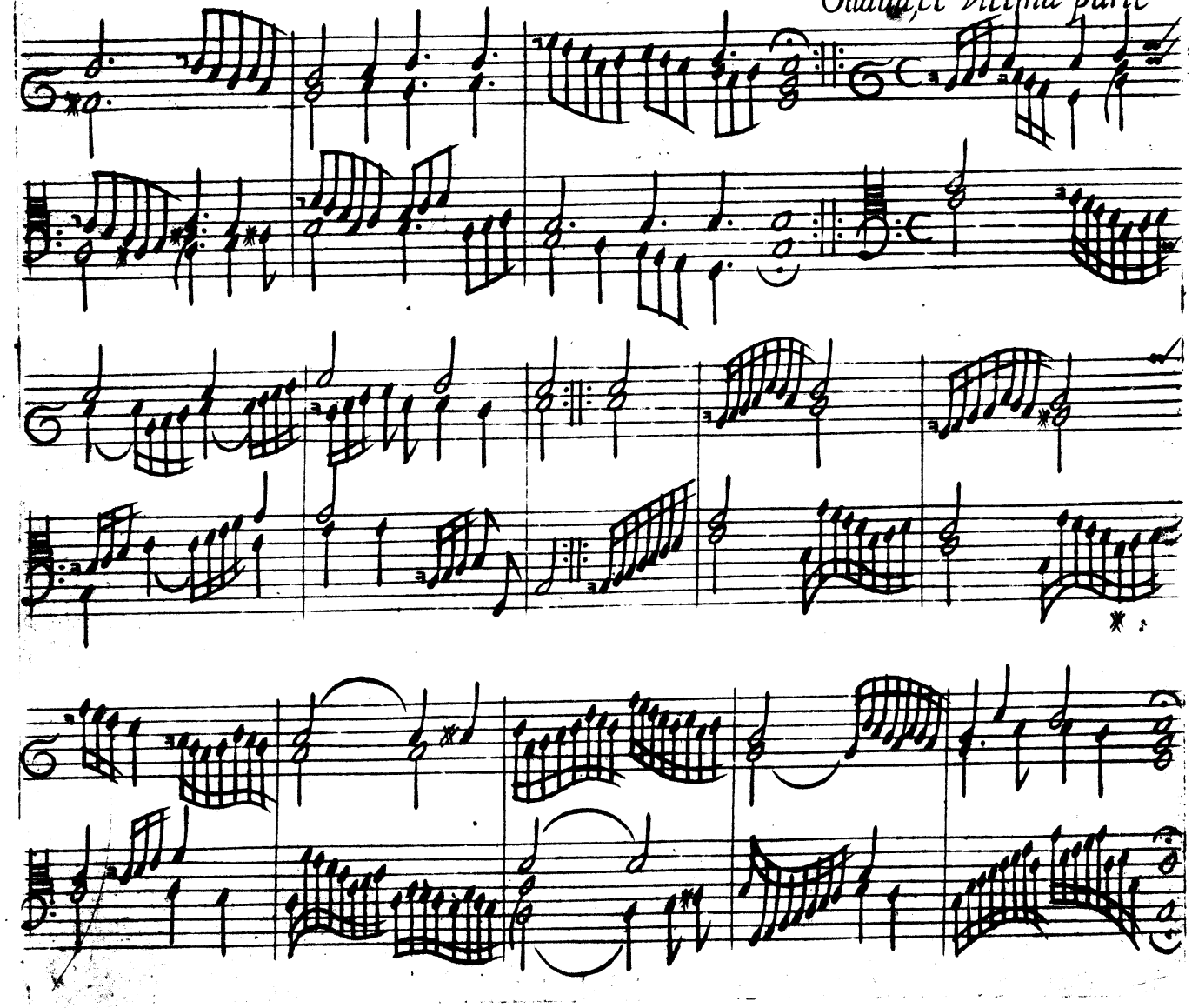


SESTA PARTE

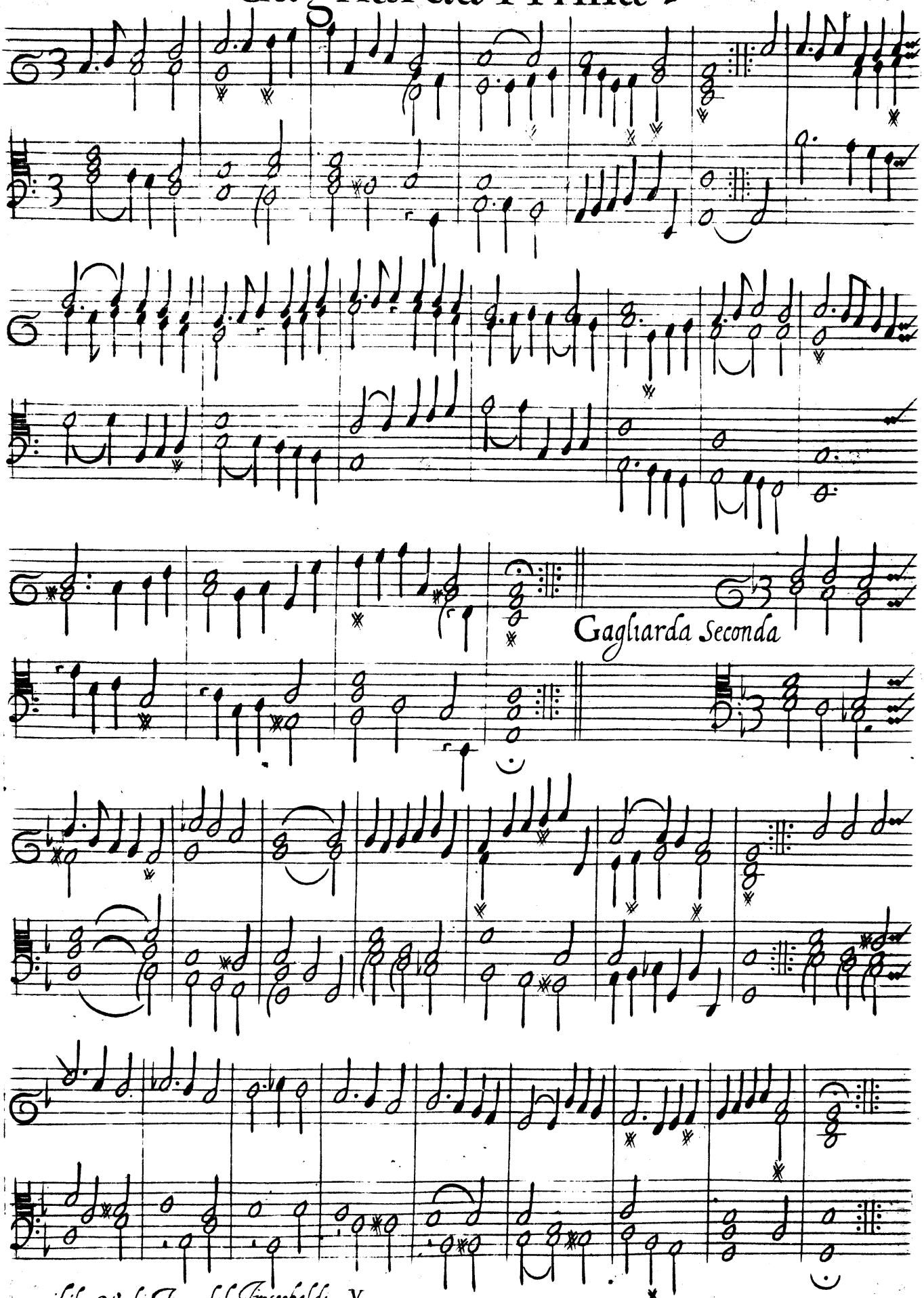




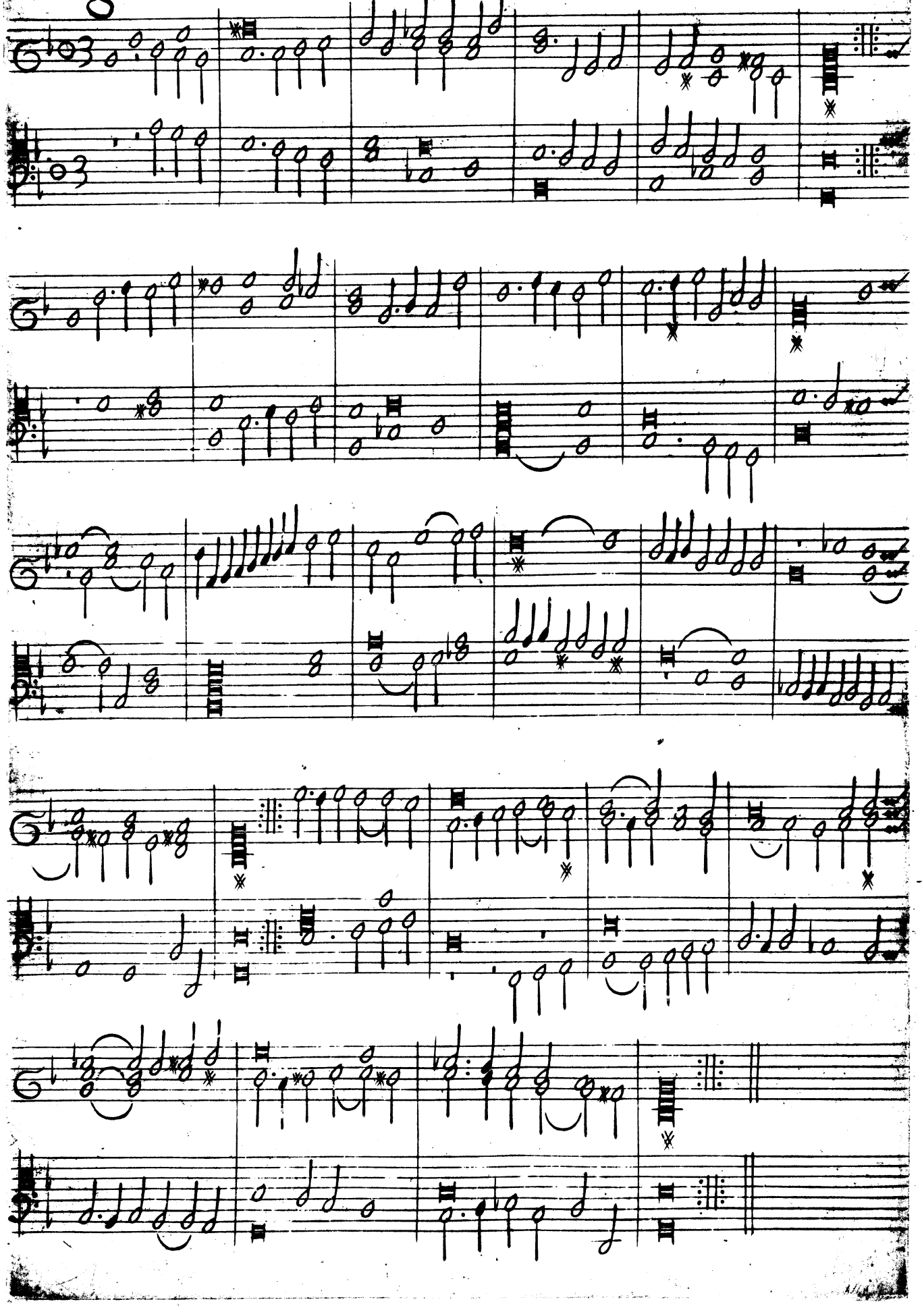
Ottaua, et vltima parte



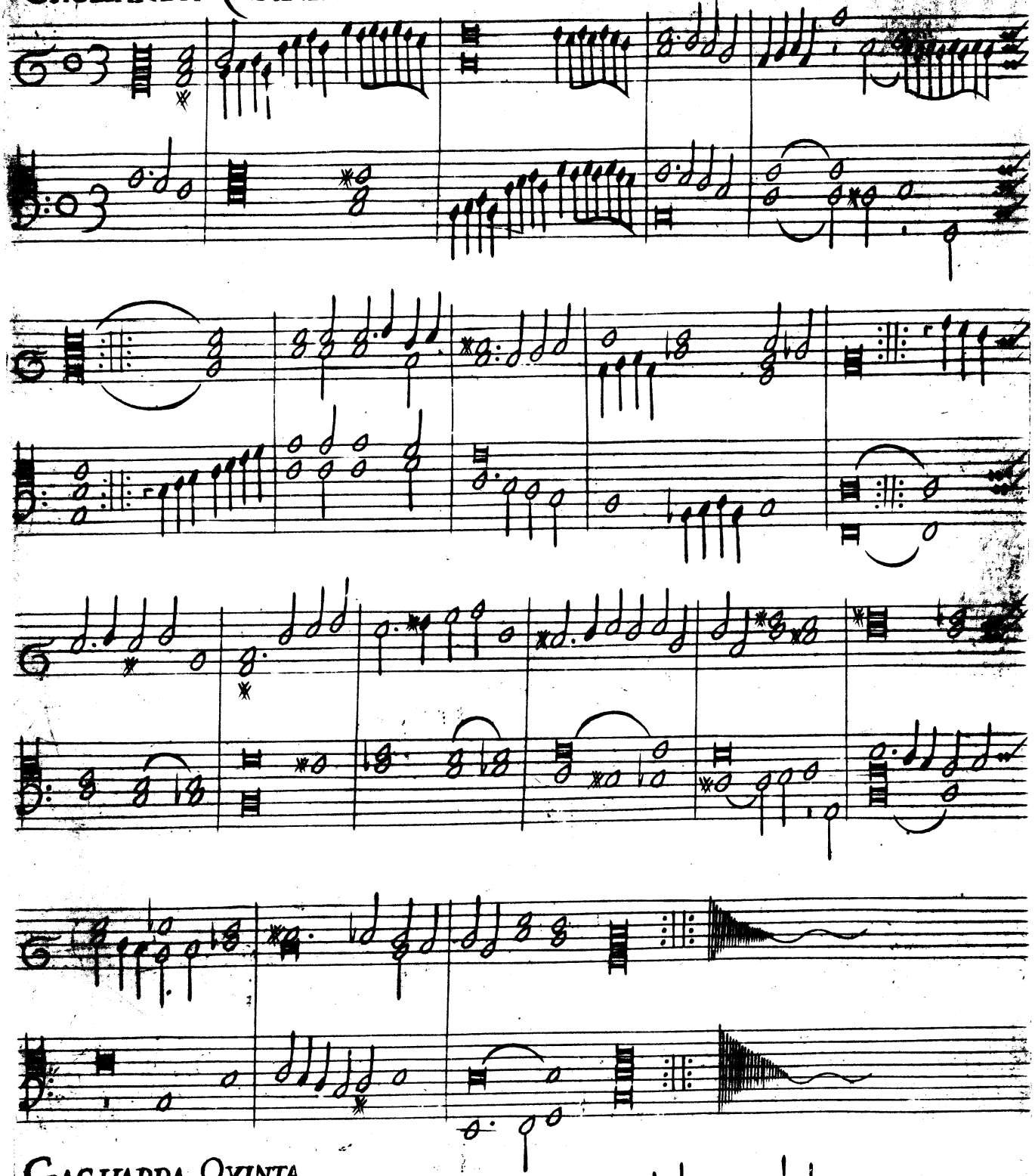
Gagliarda Prima.



Gagliarda Terza



GAGLIARDA QVARTA



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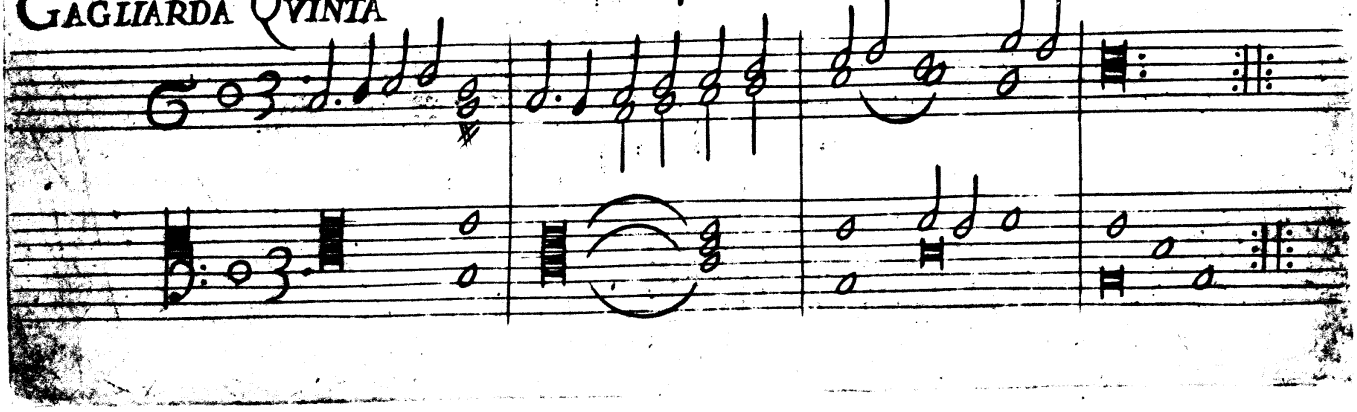
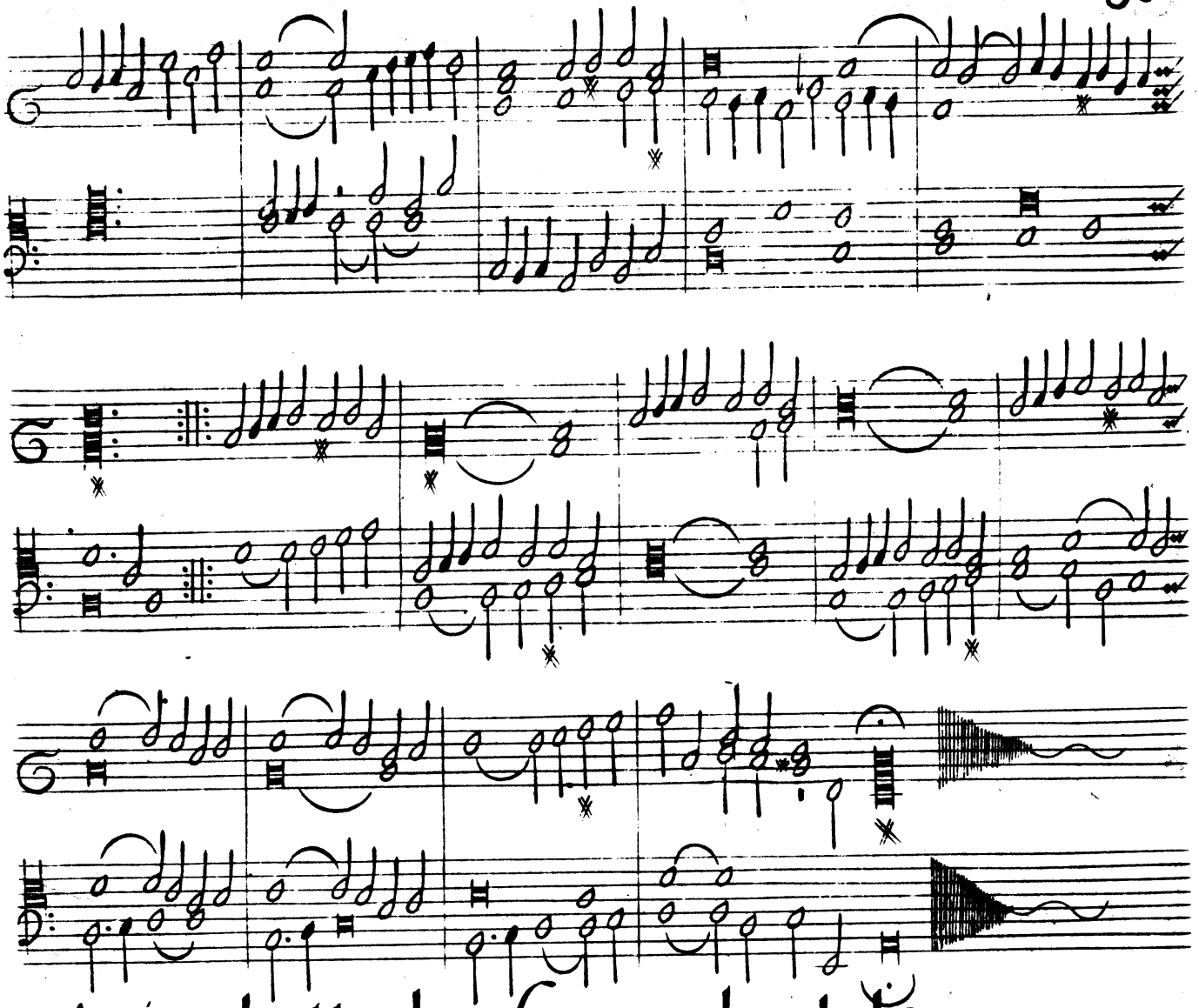
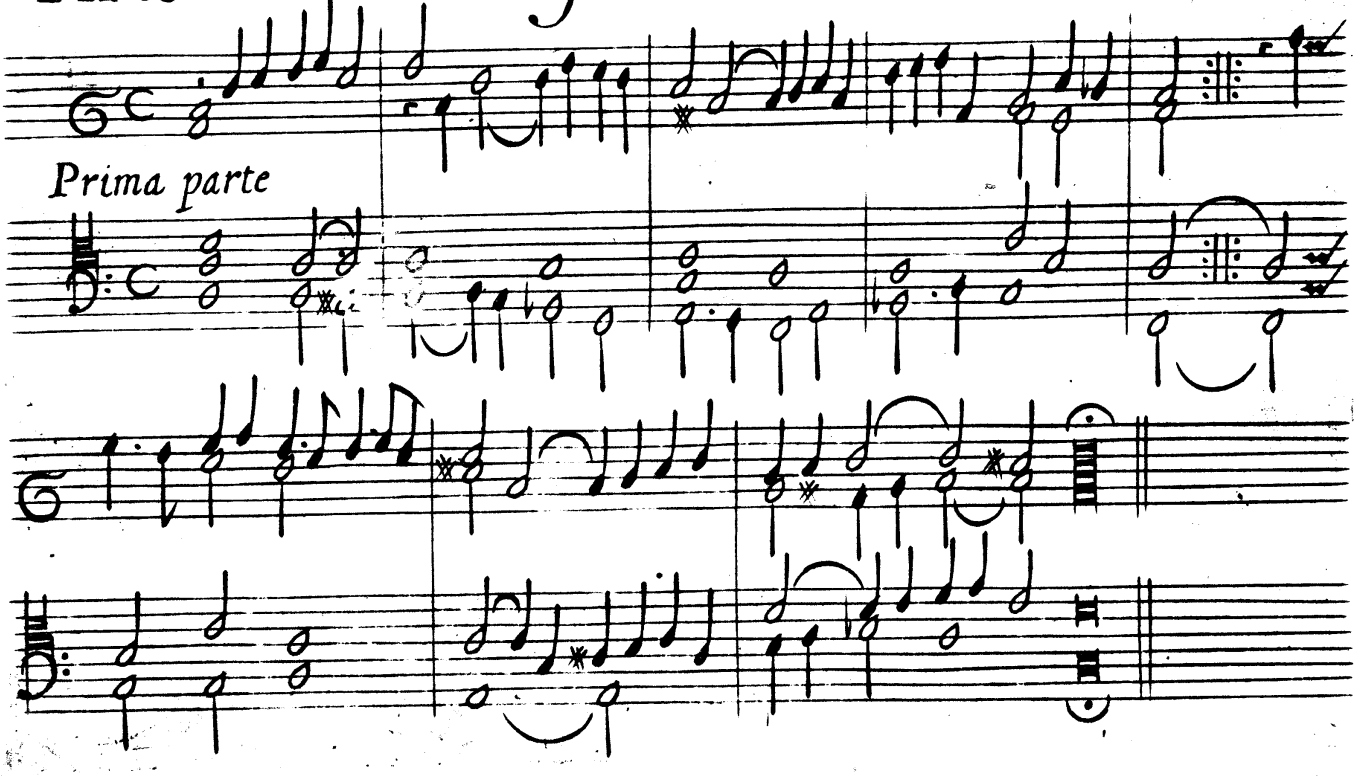




Aria detta la frescobalda.

Prima parte



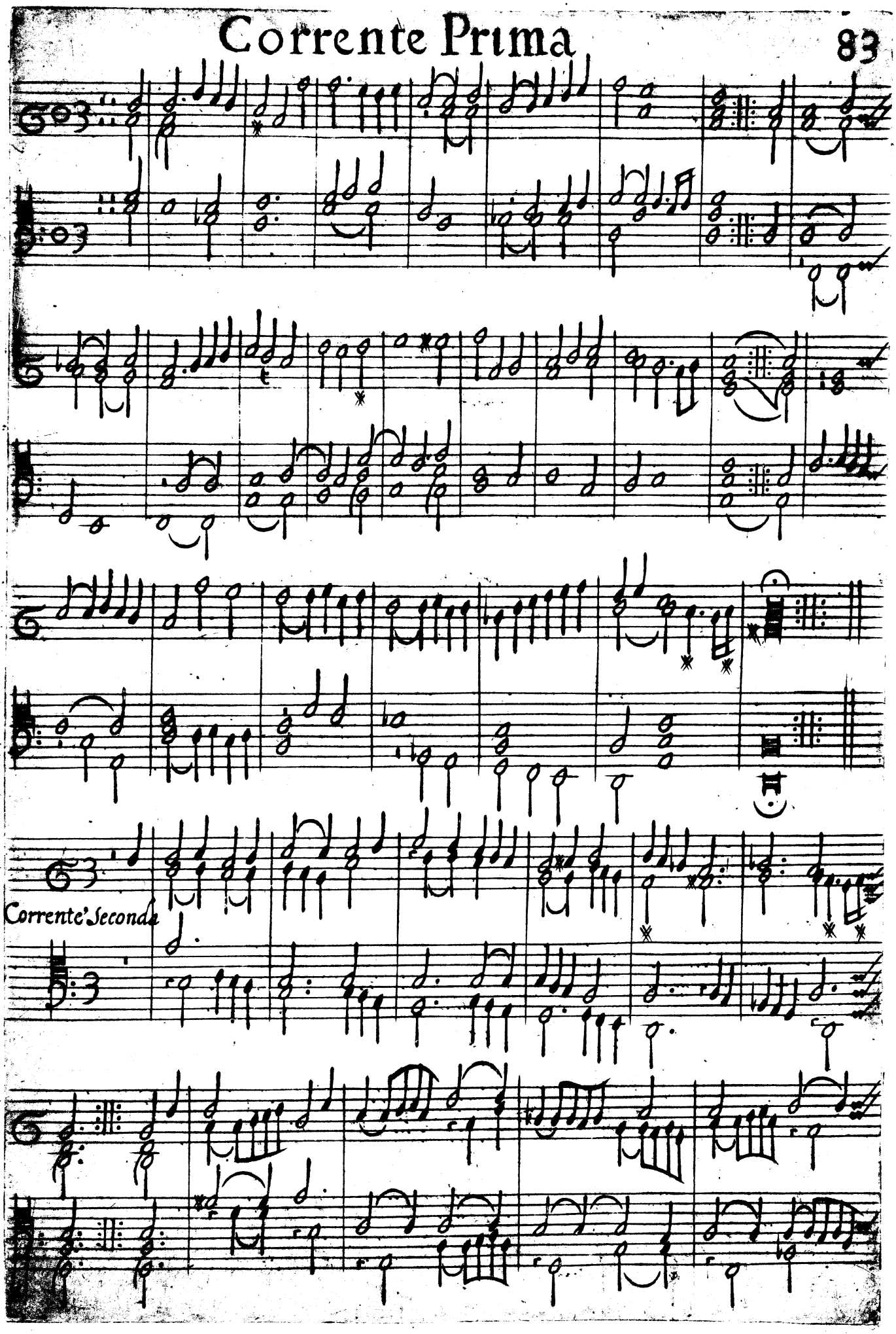
Seconda parte

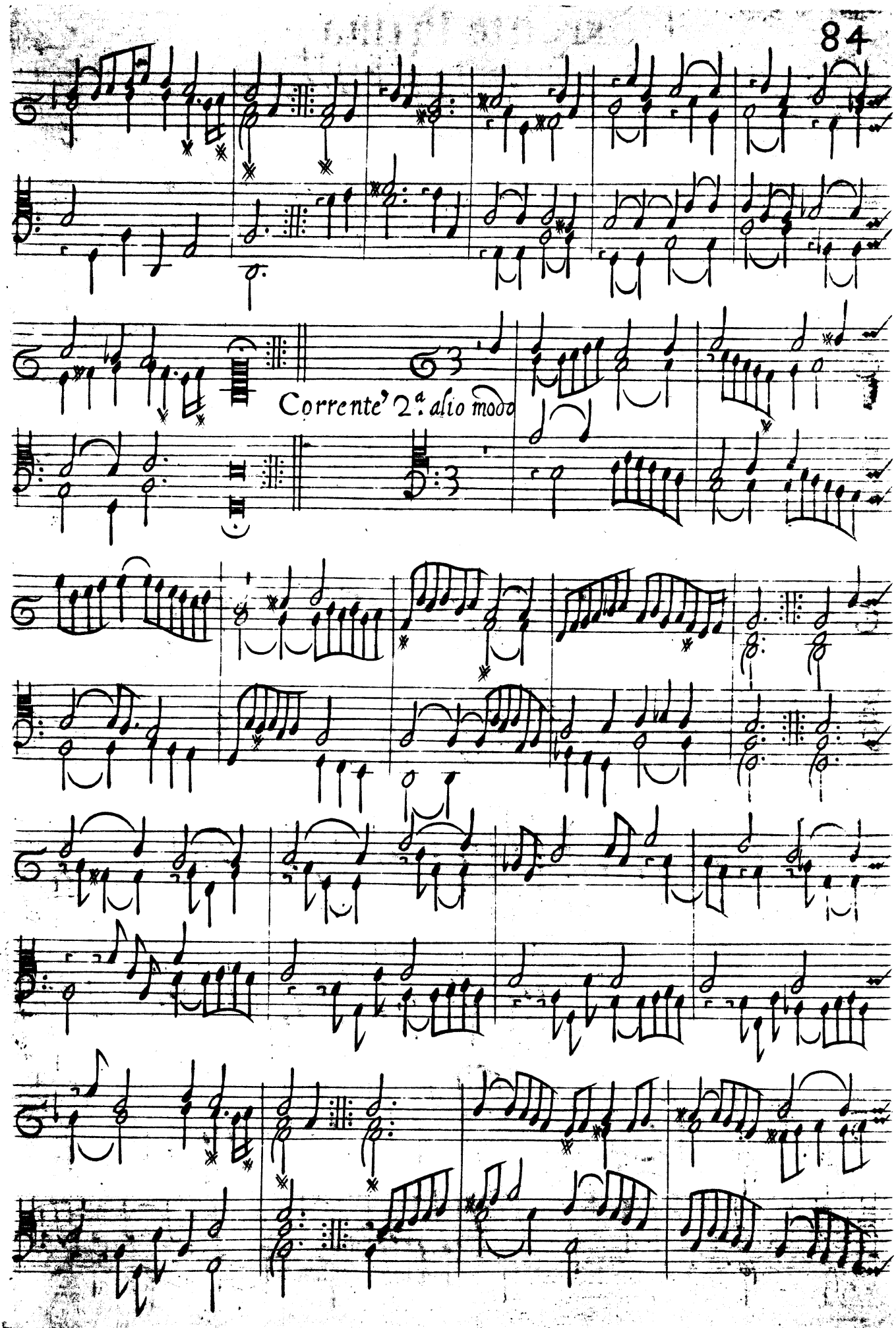
Terza parte Gagliarda

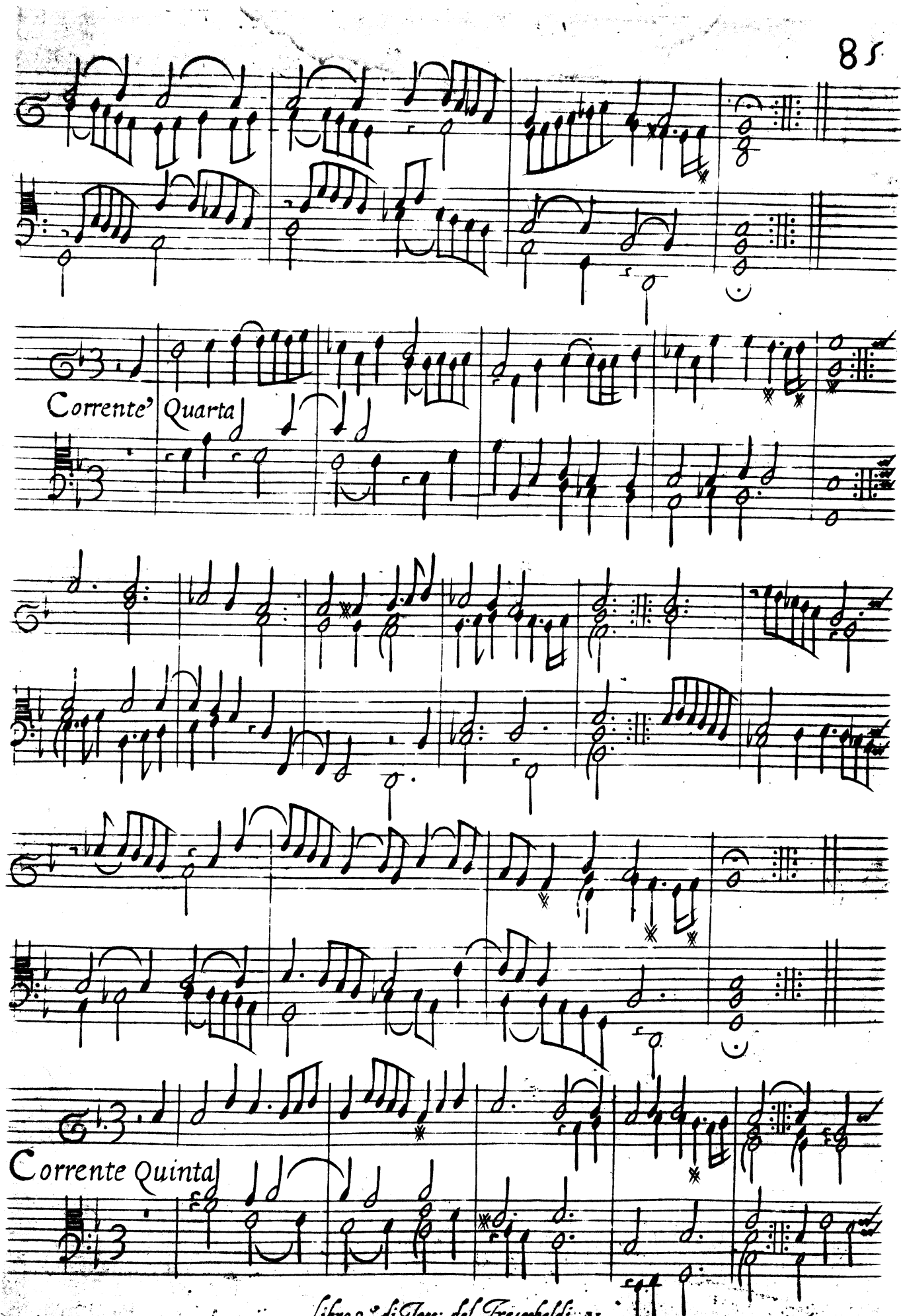
Quarta pars

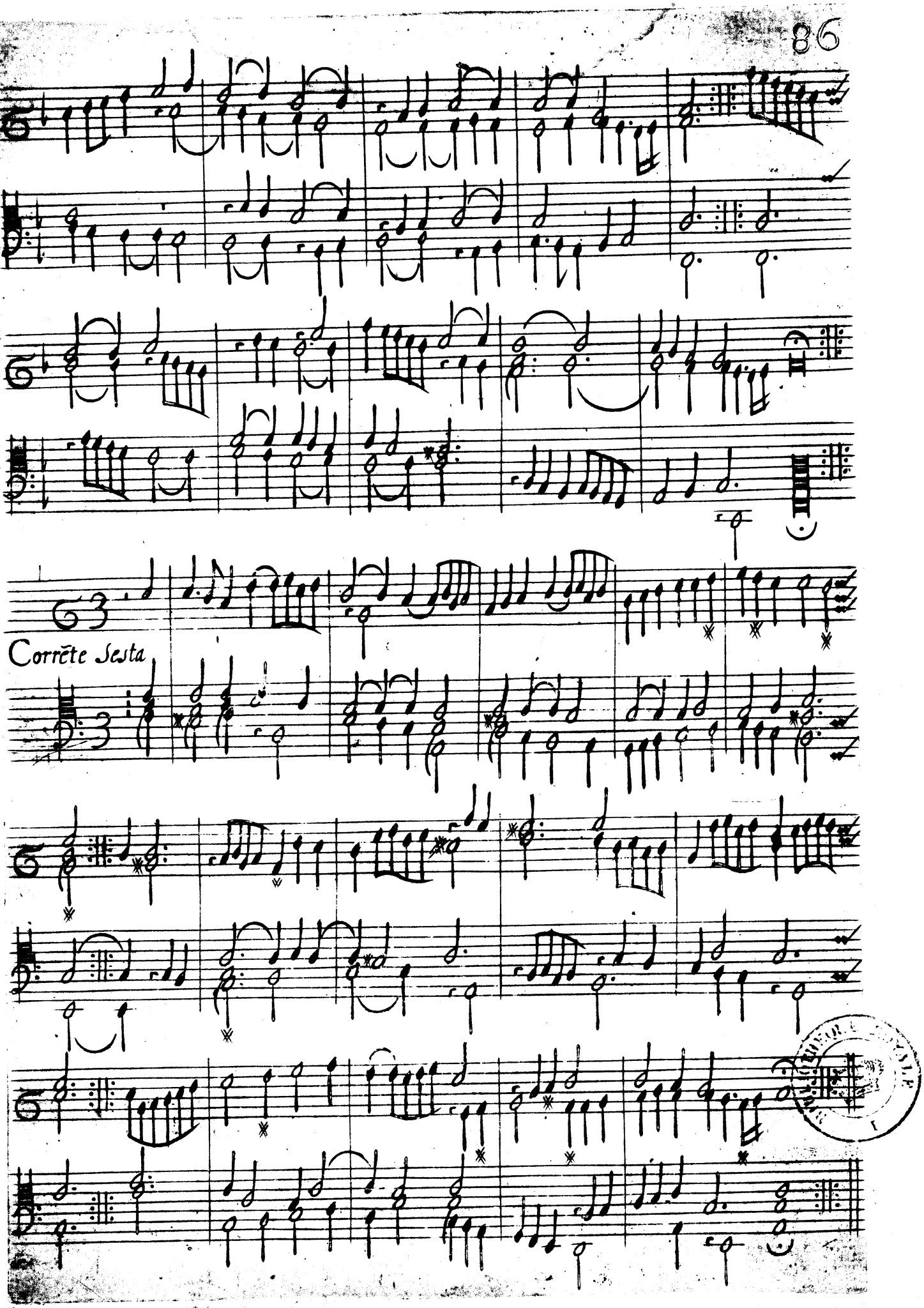
Quinta pars Corrente

Corrente Prima




Corrente' 2.a alio modo


Corrente' Quarta
Corrente Quinta


Corrête Sesta